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The Essay-Proof Journal

**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**



The strange peregrinations of the premier U.S. essays is told by their new owner, Dr. Stanley Bierman, in this issue.

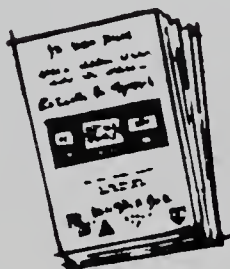


Official Journal of The Essay-Proof Society

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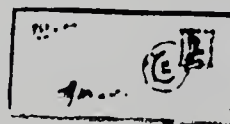
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The Essay Proof Journal

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SECOND QUARTER 1985

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Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

IMPORTANT ANNOUNCEMENT**Essay-Proof Society to
Continue Operations**

The EPS Directors have decided that it will be feasible to continue operation of The Essay-Proof Society through fiscal year 1985-86. Dues notices will be sent out in early July. Members are requested to respond promptly in order to maintain the Society's cash flow. Additional tax-deductible donations are always needed and welcome, as are articles and reports for the *Journal*.

Plans are also being made for Society participation in AMERIPEX '86, the international philatelic exhibition to be held in Chicago in May next year. As plans are finalized, they will be reported in the *Journal*. Member input regarding the nature of our participation is solicited for this important recruiting opportunity.

**Souvenir Card Collectors Society to
Aid EPS with Proceeds from Sale of
Special Eagle Print**

Members of the Souvenir Card Collectors Society and its President, Dr. Curt Radford, have always been loyal supporters of the work of The Essay Proof Society. Now, in an effort to raise funds for the EPS Treasury, the SCCS has allotted to us a substantial portion of the souvenir cards printed by the Plate Printers Union of the Bureau of Engraving and Printing for the 81st International Convention of Plate Printers, Die Stampers and Engravers of North America held in Ottawa, Canada May 12-18, 1985. This four-color card on acid-free cream parchment stock features an exceptionally large engraved vignette of a bald eagle perched on a rock surrounded by a forest scene.

This card is available for \$15.00 postpaid from SCCS-Eagle Card, P.O. Box 50556, Washington, D.C. 20004-0556. When ordering, members should state their affiliation with EPS, so the Society can be credited with the net proceeds of the sale. Make checks payable to SCCS, however, and allow 60-90 days for delivery. Limit of three cards per order.

Members are urged to take advantage of this offer not only to help EPS finances but to acquire what is possibly the most beautiful souvenir card issued by the Plate Printers Union in years. It is an excellent example of the art of intaglio engraving and printing. Five passes through two presses were required to produce this card, with the eagle in black printed first on a "spider" hand press. Then the lettering and numerals were added in four passes through a hand-fed intaglio die stamping press, resulting in red, blue and brown colors.

An Inquiry Into a Group of Original Drawings for the United States 1847 Issue

by STANLEY M. BIERMAN, M.D., F.A.C.P.

THE recent sale of the original models used for the United States 1847 five and ten cent issues at the John D. Pope III auction held by John A. Fox on December 1, 1984 has prompted this inquiry into heretofore unpublished information regarding these two famous essays, and their peregrination through various owners. It will become clear as this narrative unfolds that there was deliberate alteration of the Washington vignette of the 1847 ten cent model, which fact can be attributed to a belatedly recognized error on the part of Clarence Brazer who once owned the pieces. However, before this revelation is addressed, it seems appropriate to briefly trace the origins of these unique essays.

THE first philatelic account of a model for the 1847 issues appeared in 1916 in Carroll Chase's serialized study on "The United States 1847 Issue"¹ which paper contains the statement, "I have heard it stated that original drawings or sketches for the five cent and ten cent 1847 are still in existence, but I have never been able to run the rumor to earth."^{*} In addition to Chase's own superb collection, there were a number of other major collections of 1847s in private hands at this time, but there is little evidence to support inclusion of these unique essays as components of those collections. When the A.K. McDaniel collection of 1847s, considered the finest then extant, was acquired by private treaty in 1919 by State Senator Ernest Ackerman, no reference was made to the unique essays, nor were they present in Henry C. Gibson's quintessential collection of 1847s displayed at the 1926 International Philatelic Exhibition.

Undoubtedly the greatest collection of 1847 proofs and essays (notwithstanding Henry G. Mandel) was owned by A.B. Slater and was offered at auction by Daniel F. Kelleher on March 23, 1935. Among the 457 lots of magnificent United States 1847s on and off cover in the auction were 184 lots of large die color trial proofs along with plate proofs on India and cardboard, including panes of the five and ten cent reproductions on both India and cardboard. There were six lots of essays for the U.S. 1847 five and ten cent issues consisting of framed portraits of Washington (Fig. 1), a Franklin portrait, and several bank notes from Rawdon, Wright, Hatch and Edson containing vignettes of the two; there were no models for the 1847s. Nor is it probable that the models were ever in the possession of the Earl of Crawford whose collection of United States essays and proofs was acquired by John Klemann of the Nassau Stamp Co. and first advertised for sale in the November 1918 issue of *Philatelic Gazette*, and whose collection of panes of plate impressions of U.S. cardboard proofs had been detailed by E.D. Bacon in the 1912 issue of *The London Philatelist*.

^{*} No mention is made of an 1847 die or acknowledgement of a model of the issue in B.K. Miller's detailed survey of U.S. stamp dies present in the Treasury Department's vaults.²

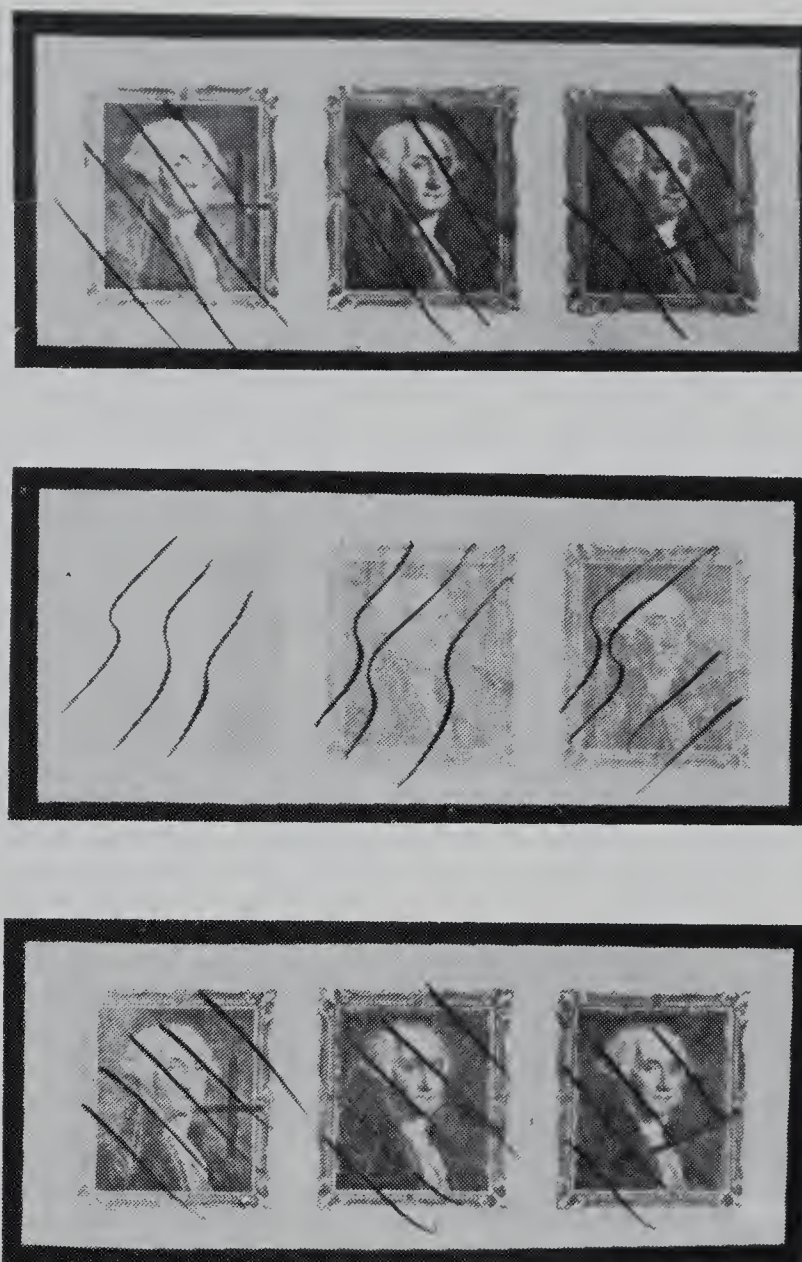


Fig. 1. From the Bierman collection, framed essay portraits of Washington; originally in the Slater collection.

Clarence Brazer was one of the major buyers of the 1847 large die trial color proofs at the famous Kelleher sale of Slater's "Magnificent Collection of the United States Issue of 1847" which realized a modest \$9,822 for the Providence, R.I. philatelist.³ Brazer had yet to establish his reputation as doyen of American essay-proof specialists, but had set about the task in 1925 of building a complete collection of 1847 proofs. In the quest to develop what was to become the famous Brazer reference collection of 1847 proofs, he was fortunate to have discovered the original 1847 models in the possession of one of the descendants of a master engraver of the American Bank Note Company.⁴ Creighton Hart's letter, which recounts his remembrance of personal conversations and correspondences with Brazer, states that the two 1847 models were found framed and hanging on the wall, each having a vignette which had been attached long after the essays were made. It is more than likely that Brazer's serendipitous find was the consequence of contacts established during his research and publication of "A Historical Catalogue of U.S. Stamp Essays and Proofs" which was serialized in several issues of the 1938-39 *Collectors Club Philatelist*.⁵ Brazer's carefully detailed studies of early printers and engravers of U.S. postage stamps undoubtedly ingratiated him with the families of these long-dead artisans. He established these connections through his friendship with Thomas F. Morris II, whose father served as chief designer of the American Bank Note Co.

Brazer's classic paper on "The U.S. Stamp Essays and Proofs (of) The 1847 Issue"⁶ observes that James Parsons Major was the modeller (designer) and head of the engraving department of Rawdon, Wright, Hatch and Edson (RWHE) for the years 1836-1858, and was probably responsible for the design of the frames for the 1847 essay-models. The original drawing of the 1847 issue was executed for the guidance of the engraver to indicate the general appearance of the stamp which was to be produced. The Major model of the 1847 used for the preparation of the original die and die block was completed without the central vignette. The vignettes for the Franklin-Washington models were attributed to Asher Brown Durand⁷ who employed the portraits on bank notes which had been printed as early as 1828. With the dissolution of the Durand, Perkins partnership some time after 1831, the two stock dies were acquired by Rawdon, Wright, Hatch and Edson, and the Franklin-Washington vignettes became the centerpieces to fit into the space provided in Major's model of the first and second United States postage stamps. It is historically significant to note that George W.M. Clark, grandson of James Parsons Major, made a presentation on May 12, 1936 before the New York International Stamp Exhibition as detailed by Brazer⁵ in which it was observed that in later years Major gave his granddaughter several choice proofs of the 1845 New York Postmaster trial colors and a 10 cent yellow green trial color of the 1847 issue, along with several Canadian and South American proofs. She was admonished by her grandfather that the items should be treasured and not leave the family. No mention is made by Major as to the inheritance of the far more significant 1847 models for which he was believed responsible.

When Clarence Brazer published his book on *Essays for U.S. Adhesive Postage Stamps* which appeared under the imprimatur of the American Philatelic Society in 1941, the Franklin 1847 five cent model, which was now in his possession, was designated 28E-A (see Fig. 2). It was described as, "Engraved vignette mounted on frame and some lettering on frame engraved; remainder of frame is wash drawing design. On cardboard; (unique)." Brazer designated a 28E-B and 28E-C variety of engraved vignette and frame on India paper on card, which pieces were to appear at the Robert A. Siegel sale of Belmont U.S. essays, proofs and specimens held May 22, 1981.

Of greater interest, however, was Brazer's 1941 description of the Washington 1847 ten cent original model, designated 29E-A. It was described as, "Engraved vignette mounted on frame and POST OFFICE and FIVE CENTS engraved as on 28E-A; U and S in top corners and X drawn in both lower corners in black ink; remainder of frame is wash drawing design. On cardboard; (unique)." The Washington vignette as pictured in Brazer's 1941 book shows the vignette of the 12¢ 1851-56 issue with the subject facing left! Lester Brookman's 1942 handbook on "The 1847 Issue" carries the identical ten cent model with Washington facing left and attributing the photograph to Brazer. Therein lies the intriguing mystery as to the subsequent alteration of the Washington vignette, which ten cent model was the sole property of Clarence Brazer.

In 1947 Brazer published his classic paper on "A Historical Catalogue of U.S. Stamp Essays and Proofs (of) the 1847 Issue" in *The Essay Proof Journal*.⁶ The 1847 ten cent model previously noted as 29E-A is redesignated 2E-A, and is pictured at this time *without* the improper Washington vignette, with the space left blank (see Fig. 3). Brazer now acknowledges the fact in the text that when he actually acquired the ten cent model it contained a Washington vignette on bond paper from a Toppan, Carpenter & Co. 1851 twelve cent stamp, picturing this item in his 1941 handbook. Brazer goes on to state, "This obviously being wrong, it has been removed." Of greater interest is Brazer's observation that the improper Washington vignette on bond paper was, "(probably a replacement for the original RWH&E head)" which raises the intriguing question as to why the pre-Brazer owner would have replaced a correct vignette! The 1847 five cent model in Brazer's 1947 publica-

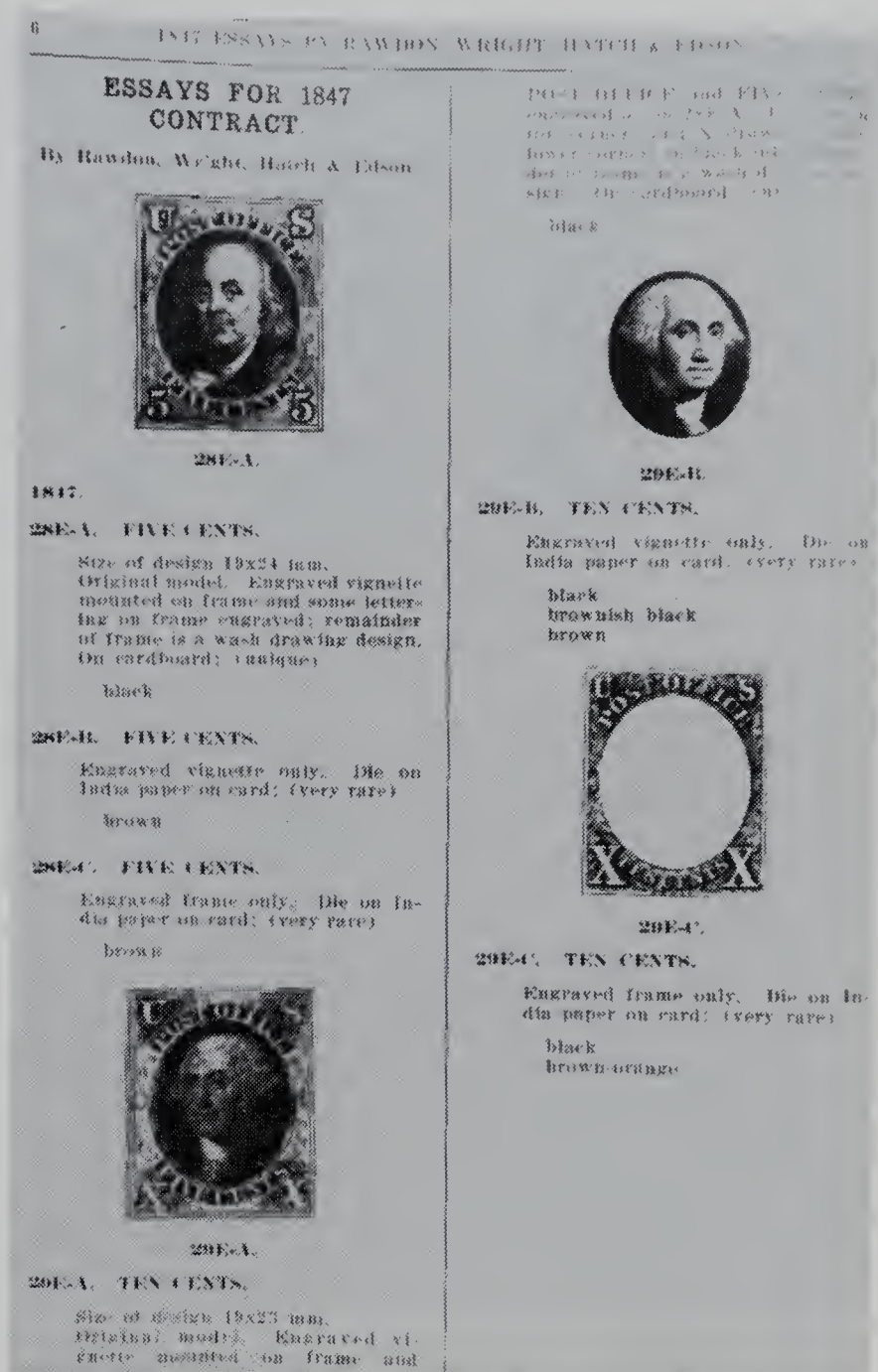


Fig. 2. Page from Brazer's 1941 catalog showing the 10c left-facing Washington in essay 29E-A.

tion is redesignated as 1E-A, and as can best be determined is identical to the photograph in Brazer's 1941 handbook. In the 1947 handbook on U.S. 1847s, Brazer now attributes the 2E-B and 2E-C engraved vignette and frame on India paper as being 1895 reprints, and not contemporary to the production of the stamp. These posthumous proofs are engraved essays manufactured from a complete die by use of cut out paper mats placed over the die so as to eliminate portions of the engraving not wanted. Such an example undoubtedly had been in the possession of Brazer, as the items appeared in the H.R. Harmer sale of the Robert P. Hackett proofs and essays of United States stamps held on February 6, 1956; nearly all of Hackett's material came through Brazer.

In the spring of 1955, Clarence Brazer's superb reference collection of U.S. essays and proofs was privately sold for \$27,000 to Jack Dick,⁸ a 26-year-old builder and business entrepreneur from Mt. Vernon, New York. Described as "brilliant but self-destructive",⁹ Dick's possession of the collection was evanescent, and he was required to sell his philatelic holdings to liquidate debts incurred by financial reverses and gambling debts. John A. Fox recalls visiting Dick's Park Avenue skyscraper apartment and seeing piles of \$100 bills amounting to

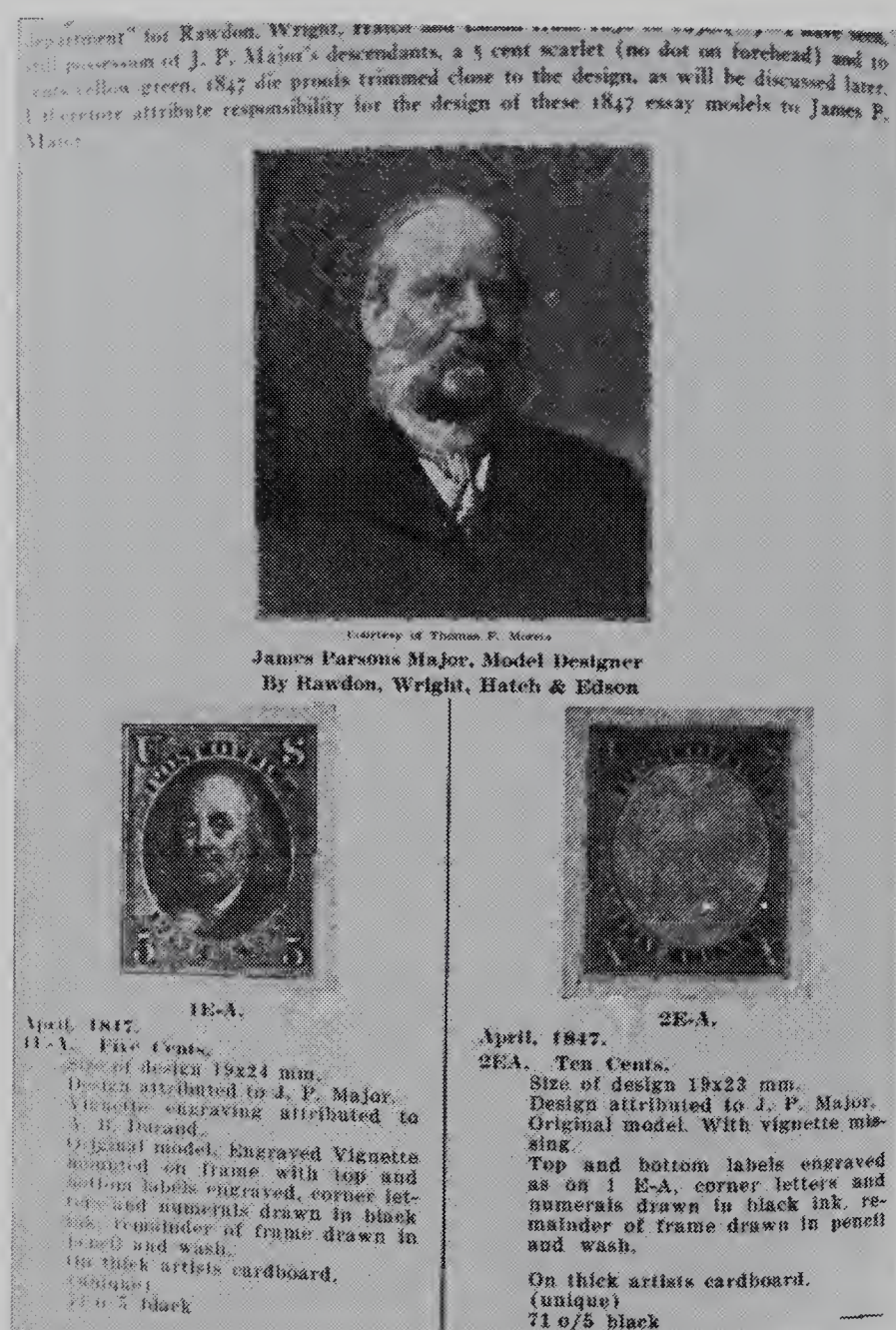


Fig. 3. Page from Brazer's 1947 study in *The Essay-Proof Journal*, April 1947, with no vignette for the center of the 10c essay.

\$1,000,000 from his client's gambling success, and weeks later being requested to loan the financier \$5,000. Fox claims that Dick's financial dealings went "from chickens to feathers in one week." Dick's superb general collection of U.S. and classic covers was subsequently sold through auction by Robert A. Siegel. Dick was later involved in a major business scandal, accused of embezzling \$3.2 million dollars through the Black Watch Farms operations during the period 1966-1968. The latter firm was a once successful cattle breeding business run by Dick.⁹ Dick was to die at age 45 before the Justice Department could indict him for the alleged fraud.

Nevertheless, the Brazer reference collection of 1847s was offered for sale at the 185th Robert A. Siegel auction held on January 16, 1956. The 1847 models now first appeared at auction and were designated as lots 1 and 2 (see Fig. 4). However, the ten cent essay now presents a proper Washington vignette facing right, obviously different than the 1941 photograph which faces left, and the 1947 example in which there is no vignette. Siegel's description of the unique ten cent 2E-A includes the designation "vignette replaced," thus inferentially acknowledging Brazer's alteration of the piece. Also of interest is the fact that a

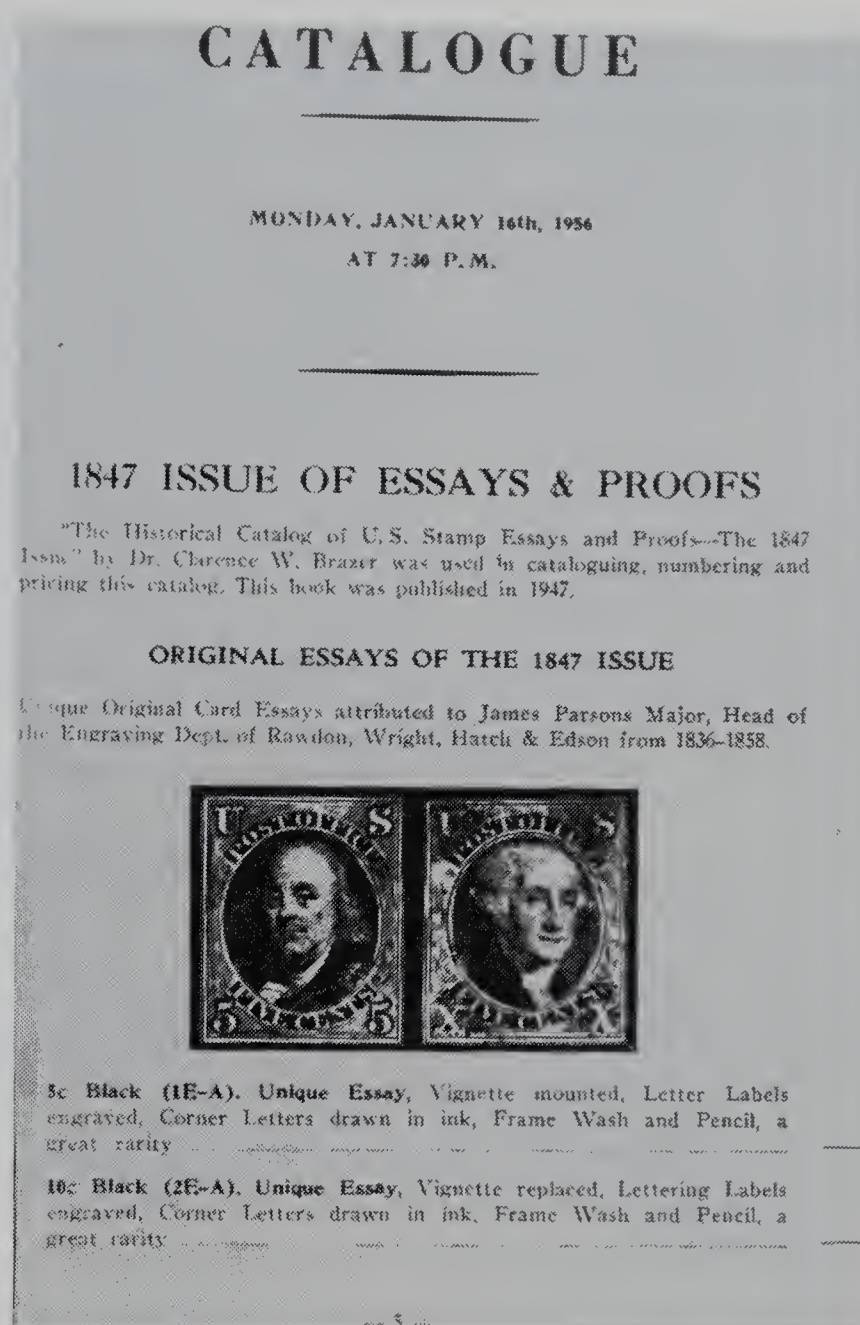


Fig. 4. Page from the 1956 Siegel sale of the Brazer reference collection with Washington facing in the correct direction on the 10c essay.

small but distinctive spot can be seen on Franklin's forehead which was missing in previous photographs.

Among dealers and parties present at the 1956 Siegel sale were Bruce Daniels, Ezra Cole, Harry Keefer, Lambert Gerber, John Fox, Raymond Weill, and Clarence Brazer himself, who bought back many of his own large die trial color proofs. Lots 1 and 2 consisting of the 1847 models were acquired by John D. Pope III for \$550 and \$530. Pope was quoted as saying that he would have bid up to \$1,000 each for these unique U.S. essays.⁸

When Falk Finkelburg revised Brazer's 1941 book *Essays for U.S. Adhesive Postage Stamps* in a serialization which appeared in many issues of *The Essay Proof Journal* from 1975-80, the premier installment in Fall 1975 pictured Brazer's original (improper) 2E-A 1847 ten cent essay with Washington facing left, while including the correct 2E-Aa with the proper Washington vignette as in the stamp, so as to suggest that there were two separate and distinct essays. In a letter dated January 29, 1976, Pope wrote to Finkelburg expressing his distress over the error and stating, "As I reported to you some time ago, I own both of the models (1847 essays) and the model for the ten cent stamp was altered by Clarence (Brazer)

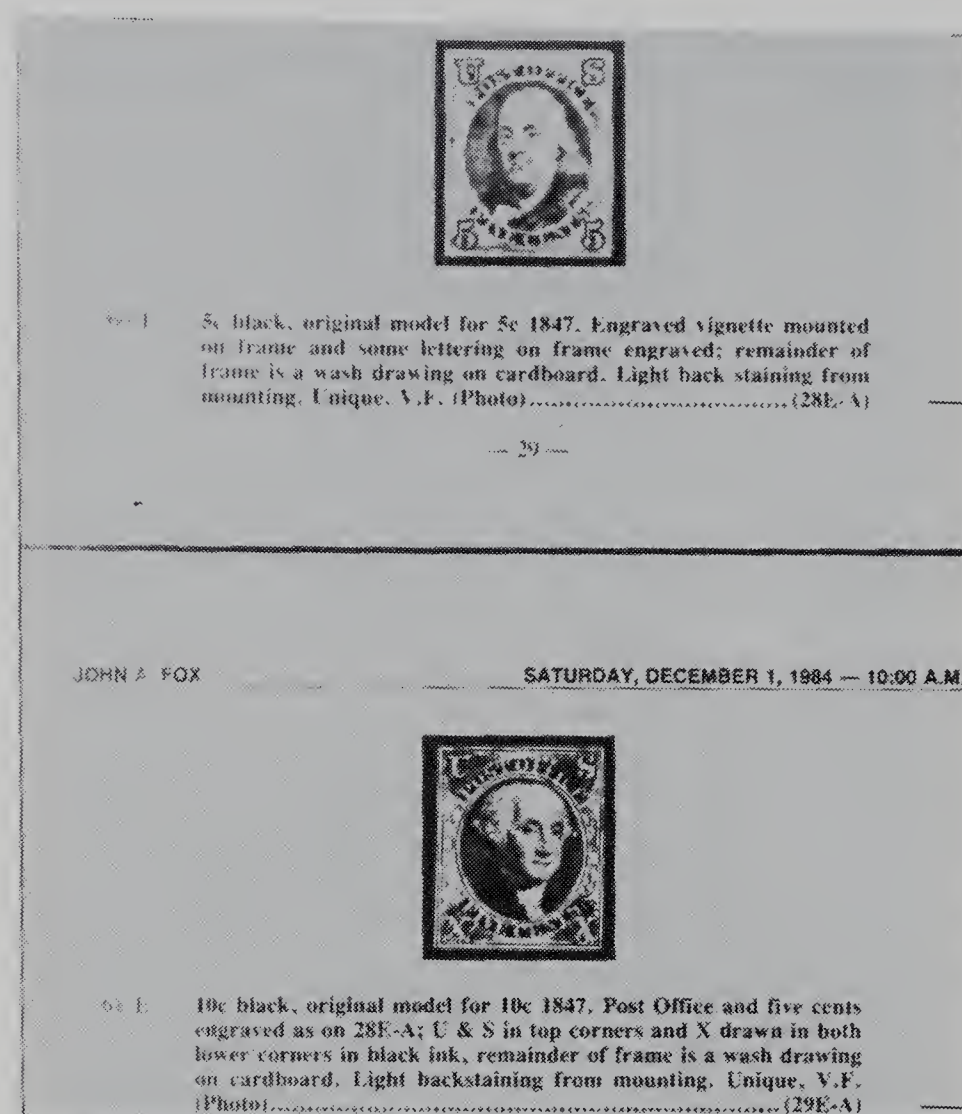


Fig. 5. Listings of the 5c and 10c essays from the 1984 Fox Sale of the Pope collection, with Washington facing in the correct direction.

after his 1941 book was published. I thought it important that the new book (revised edition) should show the model in its present form rather than as it existed many years ago. I supplied the pictures to you for this purpose. The ten cent model is as unique today as it was when Clarence published his book. There is no separate item which deserves a listing reading "Same as 2E-A but vignette reversed." No subsequent statement to this effect or retraction of the error by Finkelburg appeared in the pages of *The Essay Proof Journal*, but the final revision in book form will have but one essay.

The 1847 models remained in the possession of Pope from 1956 to the time of his death, when the estate offered the pair amongst other lots to be sold at the John A. Fox auction of December 1, 1984 (Fig. 5). Some time prior to the sale, the author contacted Philip Wall, a friend, attorney, and fellow philatelic writer from Greensboro, N.C. to act as agent for the auction. Wall flew to Floral Park, N.Y. the day of the sale and succeeded in acquiring the 1847 essays for \$13,500, some \$500 beneath the author's stated limit for the rarities.

When the essays were received by the author by registered mail (see Figs. 6 and 7), the 1847 five cent model measured 19 x 24 mm and was identical in nearly all details to the photographs present in Brazer's 1941 and 1947 handbook. The single exception was an apparently *new* small spot which appears on Franklin's forehead, which same defect can be visualized in the 1956 Robert A. Siegel auction catalogue. Under high magnification the spot appears to be mild soiling on the forehead of the Franklin vignette, or perhaps a "bleeding" through from underside glue which attaches the vignette to the artist's cardboard. The Franklin vignette is on India paper and is quite firmly mounted to the oval cut for it in the engraving.

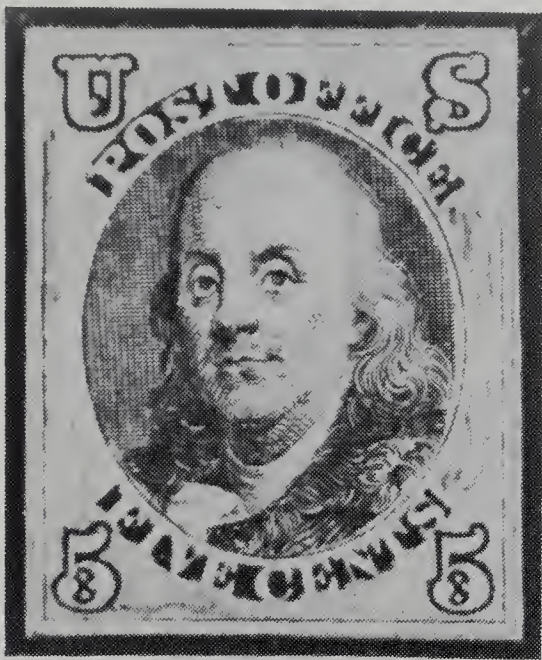


Fig. 6. Photograph of the 5c essay now in the Bierman collection (left).

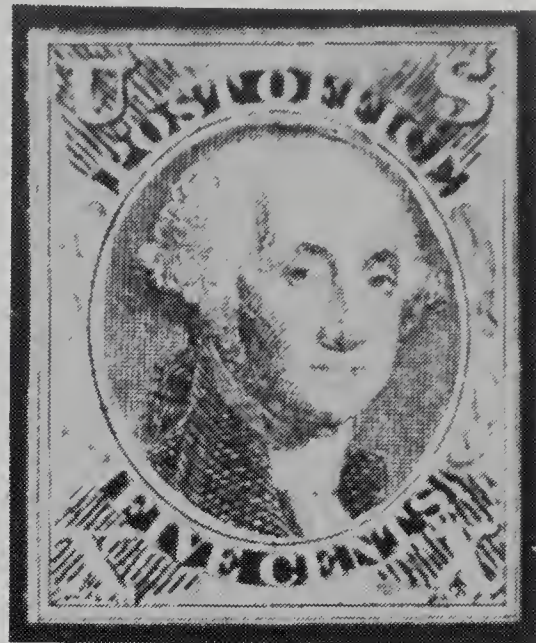


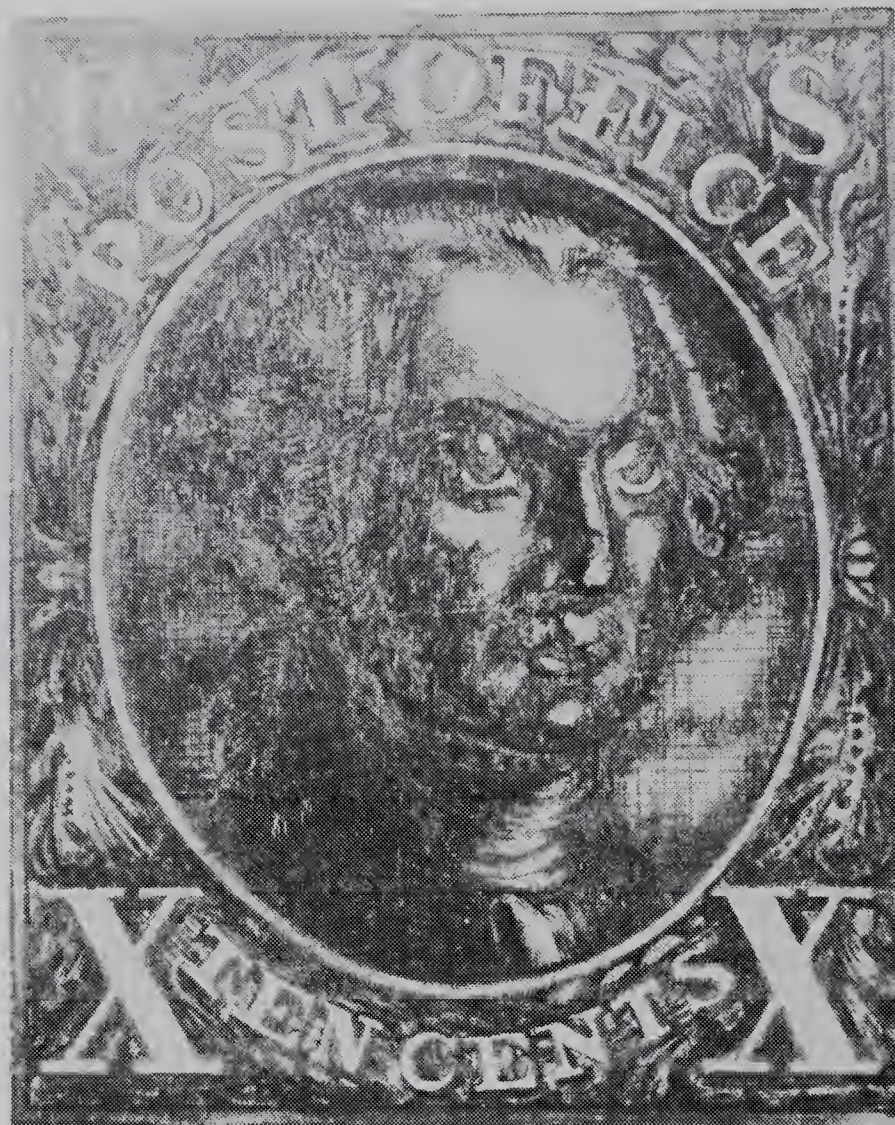
Fig. 7. Photograph of the 10c essay now in the Bierman collection (right).

The frames of the “U” and “S” in the upper corners and the numerals “5” in the lower corners are drawn with a pen in black ink to highlight the light engravings of these items. The scroll leaf designs on the frame are sketched in lead pencil with a light India ink brush wash over the frames, except on the white corner letters, numerals and below the frame lines. The essay is on thick artist’s cardboard cut just beneath the outer frame lines. The Franklin collar falls somewhat beneath the “I” on “FIVE” in contrast to its position on the final die.

The 1847 ten cent model measures 19 x 23 mm and also appears to be identical in all details with the photographs taken in the 1956 sale. The frame impressions appear identical to the five cent model and the proper Washington vignette, the source of controversy and confusion, is firmly attached to the cut oval. The ten cent model has black ink diagonal lines drawn about the “X”s and the scroll leaf designs on the frames are sketched in lead pencil with light India ink brush wash obviously different in pattern from its five cent mate. The Washington vignette appears to be an 1847 die and not a later reprint, given the fact that the lines across the bottom of the neck stock above the “IV” of “FIVE” (sic) are clearly engraved and not worn away as in the 1858 and later reprints. Both models, of course, lack the RWH&E inscription in the lower frame lines as present in the finished die.

It should be mentioned, in passing, that a purported artist’s sketch or model of the 1847 ten cent issue in black ink, highlighted with red tint and measuring 5" x 6½" was sold through Roger Koerber at his May 19, 1972 auction. Signed by A. Diena and ex-Lichtenstein, ex-Burrus, ex-Baughman, the item is generally believed to be a latter day forgery, though probably not a Peckmore imitation.¹⁰ It is illustrated in *Essay-Proof Journal* No. 116, Fall 1972 and here. (See Fig. 8.)

In reviewing the peregrination of the ten cent 1847 model, it seems logical to conclude that somehow and in some way the original (and proper) Washington RWH&E vignette became dislodged or detached because of aging of the adhesive on the undersurface of the vignette. In the possession of the philatelically unsophisticated descendant of the original owner, an improper 1851 Washington vignette was probably applied to fill the gaping defect of the model without recognizing the error. The mistake by Brazer in designating the defective model as the original 1847 essay remains enigmatic for an individual of Brazer’s sophisti-



The bogus 10c 1847 essay, once said to be ex-Burrus.

cation and knowledge. Nevertheless it should be acknowledged that Brazer's subsequent alteration of the Washington vignette following his belatedly recognized error does not diminish the philatelic importance of these two seminal essays. More perhaps than any other item that I know, these two fragile pieces of paper indelibly link our precarious and small subspecialty to the mainstream of philately.

Acknowledgements

The author is most grateful to Creighton Hart, John A. Fox, Robert A. Siegel, Falk Finkelburg and Herman Herst for their advice in the preparation and execution of this manuscript, and in particular to Philip Wall for his acquisitive talent and insight into the Jack Dick affair.

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Editor's Note: In this article we have followed the lead of the U.S. Postal Service publication *Postage Stamps of the United States*, Transmittal Letter 1, Publication 9, for describing the orientation of the Washington heads on the essays. This publication refers to the 10c stamp as "portrait of Washington . . . three quarters face, looking to the right. . . ." It also refers to Franklin on the 5c as "three-quarters face looking left. . . ." Therefore, the issued 10c stamp and the essay with the head facing in the same direction as on the stamp are described as right-facing.

Sperati Fake Die Proofs Popular at Auction

Die proofs of Jean de Sperati's "reproductions" continue to bring substantial realizations at auction sales. In the Jan. 17-19, 1985 Roger Koerber sale in Detroit, three lots of Austrian newspaper "proofs" sold as follows (auctioneer's descriptions):

1851 Mercury design Sperati "reproduction", black die proof signed JEAN DE SPERATI, vf.	#P1-4	\$200	\$200
Yellow Mercury Sperati "reproduction", die proof signed JEAN DE SPERATI, vf.	#P2	\$200	\$160
1851-6, Yellow, rose and scarlet Mercuries, Sperati "reproductions" and so marked on reverse, gorgeous vf examples, genuine originals of these world rarities catalog \$55,000.00.	#P2-4	\$400	\$400

EPJ Back Issues Trading Project

Do you have duplicate back issues of the *Journal*? Are you interested in trading them for other issues you need? Then write for information about the Society's back issue trading project. By so doing, you can help yourself as well as your fellow members and the Society. *The Essay-Proof Journal* is one of the most highly regarded philatelic/syngraphic periodicals, with a 40-year history of publication. It is in great demand. Take advantage of this situation now. Contact David McGuire, Secretary, RD #4 Colonial Drive, Katonah, NY 10536.

Another Philatelic/Syngraphic Connection

Major & Knapp, 19th Century U.S. Lithographers

by BARBARA R. MUELLER

THE great graphic arts firms of the 19th century left their imprints on many types of collectibles, with crossovers from one kind to another as well as interconnections between the various artists themselves. In the philatelic/syngraphic field, for instance, there are Civil War patriotic covers and fiscal paper, both printed by the firm of Major & Knapp. The name "Major" evokes more connotations, since it was the honored cognomen of the designers of our first U.S. regular postage stamps and first commemorative stamps. All these reflections are caused by a casual acquisition of the salesman's specimen bank draft and the proof of a similar item shown here.

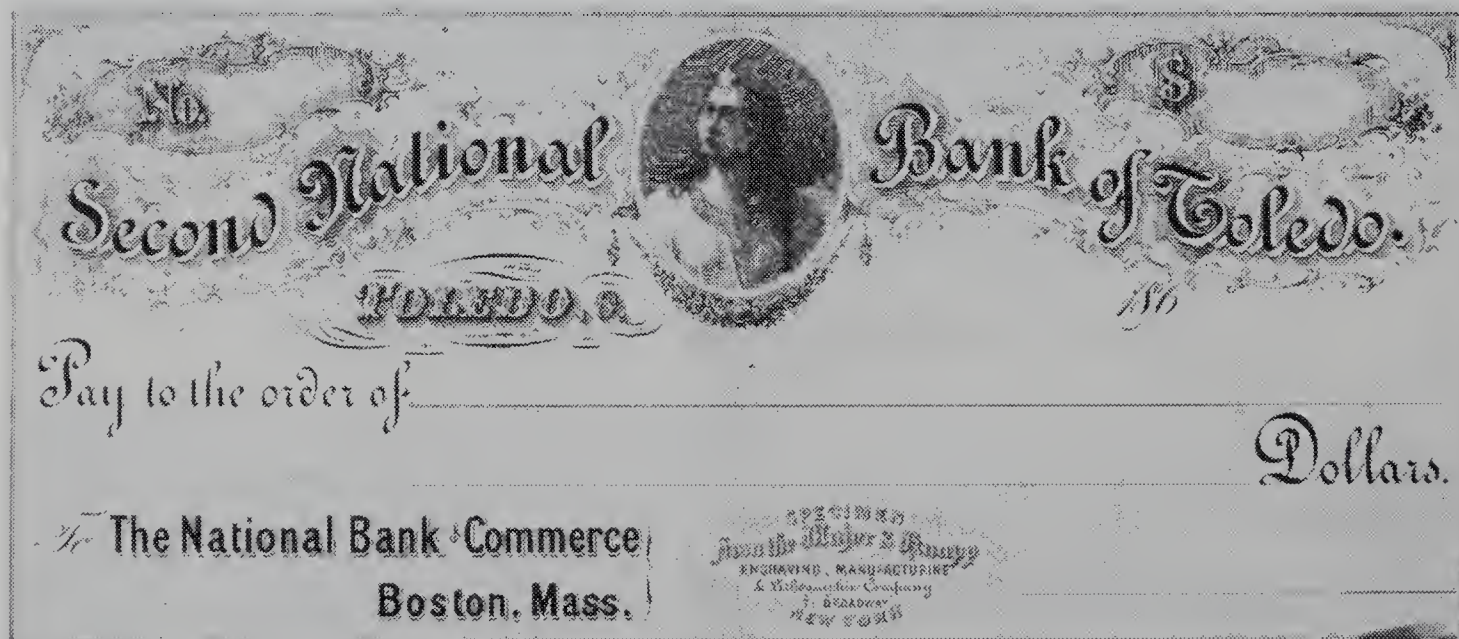


Fig. 1. A sample or "specimen" bank draft as indicated in the imprint. Lithographed in black and white. The back shows purple and white various vignettes and counters and the right portion of a check form with an eagle vignette. This sample was probably cut out from a book of samples; however, since the sample check is printed at right angles to the purple and white back, it may be that the latter was printer's waste utilized for the sample check form. The paper is smooth, not as heavy as cardboard but heavier than regular check paper. The imprint reads "SPECIMEN/from the Major & Knapp/ENGRAVING, MANUFACTURING/& Lithographic Company, 71 BROADWAY/NEW YORK."

The firm of Major & Knapp was originally known as Sarony and Major. Napoleon Sarony, born in Quebec in 1821 to an Austrian father and a French mother, went to New York when he was about 15 years old to study art. He perfected his knowledge of lithography in the atelier of Nathaniel Currier, where he met Henry B. Major. In 1846, the two men left Currier and set up the Sarony & Major partnership at 99 Nassau Street and later at 117 Fulton Street to make and publish lithographs. In 1855, Henry B. Major died and was succeeded by his son Richard. Then in 1857, Joseph F. Knapp joined the firm, and its name was changed to Sarony, Major and Knapp.

Meanwhile, Sarony, said to be the driving and eccentric genius of the firm, had a separate business known as Sarony & Company from 1853 to 1857. He became increasingly

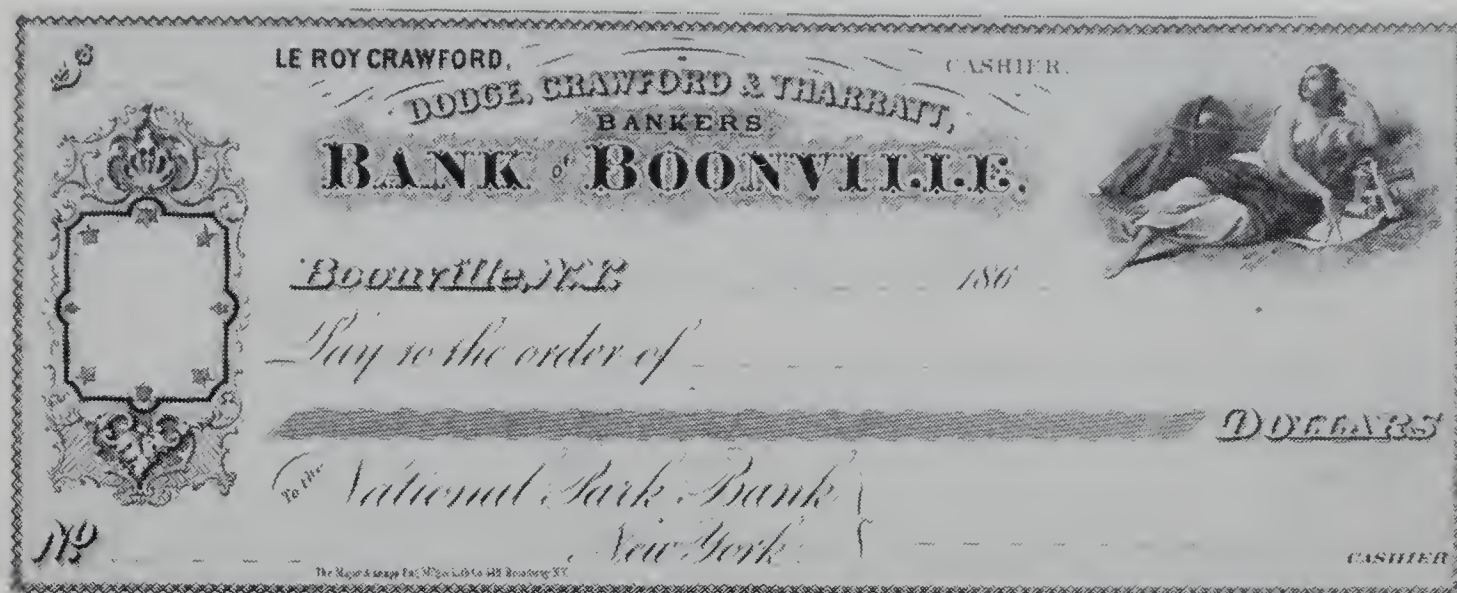


Fig. 2. Not specifically labeled as a specimen or sample, this is probably a black and white proof. The front has a smooth, calendared finish; the plain back has a rougher, wove texture. The litho design has a blank space for a revenue stamp. The imprint is "The Major & Knapp Eng. Mfg. & Litho Co. 449 Broadway N.Y."

devoted to the new art of photography and so withdrew from the lithographic firm in either 1862 or 1867 (biographies differ), after which it was renamed Major & Knapp. Sarony studied photography in Europe, then returned to New York to set up a studio where he became famous for original and striking poses as well as for his Bohemian lifestyle. He died in 1896.

Major & Knapp remained intact until 1871, when Richard Major withdrew and Knapp operated under the name of Knapp Litho. Co. until about the turn of the century. In the heyday of Sarony, Major and Knapp, they were located at 449 Broadway in four large lofts with 40 presses. They billed themselves as practical lithographers of maps, music, portraits, book plates, scientific plates, and governmental report prints. Evidently the Civil War patriotics did not bulk large in their output.

Little is known of Joseph Knapp, but the picture of the Majors is more expansive. Henry B. Major was the brother of James Parsons Major, who has been cited by Brazer as the designer or modeler of the U.S. 1847 stamps. Born in England in 1818, James P. Major came to the U.S. in 1830 and eventually became a bank note engraver with Rawdon, Wright, Hatch & Edson. He was in charge of the firm's modeling and engraving departments. He joined American Bank Note Company in 1858 in the same capacity and lived until 1900.

Henry B. Major's son was Alfred Sarony Major (evidently Henry named him after his partner), who was born in New York City in 1853. He first worked for Major & Knapp. In 1880, he joined American Bank Note as a modeler and designer of bank notes, stamps and securities; ultimately he succeeded Thomas F. Morris, Sr. He is best known in philately as the designer of the Columbian Exposition series of stamps. In 1919, he was elected a vice-president of ABNCo. After traveling widely in China and Europe, he died in 1929. His name survives in the term "Major tint" used by ABNCo. for intermingled, multicolor, anti-counterfeit backgrounds of banknotes. His brother Walter, incidentally, headed the firm's designing department for many years.

Sources & References

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The Handbook of Civil War Patriotic Envelopes and Postal History, Vol. 1, by Robert W. Grant, Hanover, Mass., 1977.

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Siege of Mafeking Note at Robson Lowe Stamp Sale

Lot 133 in the Robson Lowe, London, sale of British Africa philatelic material on Dec. 18, 1984, was a Mafeking siege note described as:

£1 deep blue banknote, serial number "401" with the embossed One Penny h.s. of Bechuanaland Protectorate, 15 mm. tear at upper left just affecting outer frame and a few minor creases, nevertheless a great rarity.

It sold for £378 against an estimate of £500.



Tuvalu Commercializing Progressive Proofs

The Central Pacific island nation of Tuvalu has added a new “gimmick” to its highly promotional “leaders of the world” series of stamps. In an early 1985 flyer sent to philatelic journalists worldwide, it announced a “strictly limited number of progressive proofs” of the December 1984 automobile “leaders” set — “initially.” The following descriptions are taken directly from the Tuvalu Philatelic Bureau’s offer:

Read for yourself the article which is enclosed. It tells of the remarkable, almost ritualistic procedure known as progressive proofing which takes place before the actual printing of any postage stamp. You will notice that the results of this proofing—if they ever appear on the market at all—are understandably coveted by collectors well aware of their potential resale value.

SPECIFICALLY: THE PHILATELIC BUREAU HAVE JUST ANNOUNCED THAT A STRICTLY LIMITED NUMBER OF PROGRESSIVE PROOFS WILL BE OFFERED TO COLLECTORS.

Initially—one set of stamps is involved, namely the Tuvalu Dec. 1984 Autos issue consisting of eight stamps (four pairs).

The progressive proofs themselves are fascinating. Their method of presentation is both appropriate and particularly distinctive. Each set is housed in a beautifully produced presentation portfolio—identical to those which are specially produced in order for the proofs to be presented for official approval.

Each set comprises four separate portfolios. The various proofing stages are shown within each.

The printers ‘process’ blue is the first colour. This is followed by red (or magenta). The two are then run together. Then follows yellow, then a combination of blue, red and yellow. Then the black alone. Then finally all four of the colours together.

You will see the actual comments made on one page of the portfolio: “increase red”.

THE EIGHT STAMPS (FOUR PAIRS) ACCOUNT FOR FIFTY-SIX STAMPS (28 IMPERFORATE PAIRS) IN ALL. THE ENTIRE SET DISPLAYED IN FOUR SEPARATE PRESENTATION PORTFOLIOS.

WHAT HAPPENS IN THE PHILATELIC MARKET PLACE?

Obviously it is unusual for any such material to ever appear on the open market. If it does, rarity and the interest created by its very nature causes great demand—resale values are thus likely to be quite spectacular.

You may well have already decided that this opportunity is well worth taking, but may I first ask this:

SHOULD YOU EVER ELECT TO SELL YOUR PROGRESSIVE PROOFS IN THE FUTURE, WE HOPE YOU WILL AGREE TO FIRST OFFER THE BUREAU THE OPTION OF MEETING YOUR SELLING PRICE—BEFORE YOU PUT THE STAMPS ON THE OPEN MARKET.

Read the press item which details the progressive proofing stages—I’m sure you’ll find it interesting. Then, to order, please avoid the risk of disappointment by acting within the next few days.

THE BIRTH OF A POSTAGE STAMP

The tiny piece of coloured paper that carries your mail through the postal services of this and other countries, gathers a rich history before it ever graces the top right hand of an envelope.

It is Governments, working through their agents or advisers, who first determine the subject matter to appear on postage stamps. Of course, an adequate supply of stamps already exist, in definitive form, to cover normal postal requirements. But many countries produce a fascinating series of com-

memorative or special issues aimed at the philatelic market. These provide valuable revenue to augment postal services and often promote interest and awareness to the benefit of the issuing country.

Once a subject is decided, a brief is given to an artist or several artists, to produce a rough design of how the face of the stamp is envisaged. The rough artwork is checked against the technical aspects of the subject matter to be portrayed; for colour, accuracy and general layout. At this stage, authority is given to produce the final artwork from which the stamps will be printed. Generally, this artwork is about four times the size of the finished stamp.

Ready for the printer

The project is then placed in the hands of a security printing firm. There are only a dozen or so such firms in the World. Their technical standards have to be of the highest calibre, their credentials impeccable. Apart from observing stringent procedures and using highly specialized printing techniques, these firms work with very special gummed (sometimes watermarked) paper. This paper is produced and supplied in a specified number of sheets. Every sheet is rigorously accounted for, and any discrepancy would result in the immediate loss of the firm's 'Security' status.

The printer makes 'separations' of the full-colour artwork—identifying at least four colours—which under the litho process are termed 'process colours'. Blue, magenta, yellow and black, are the basic colours which will ultimately produce a full colour picture on the finished stamp.

When working on such a miniscule scale, a printer has tremendous problems in gauging the density of each colour, to ensure that the result is true to the original, without any particular colour overpowering the final work. He therefore runs a series of 'progressives', or *stages* of each colour. First producing the blue, then separately the magenta; then overlaying them, to produce a combination which also introduces blues, violet and reds, which may appear on the original.

The next colour is yellow, again first run on its own, then in combination with the blue and magenta. At this stage, the result reveals a good idea of the finished item, to the printer's skilled eye. Perhaps one of the most difficult colours to run is the red. It gives the warmth and life to the finished postage stamp, but run too heavy, it can very easily overpower the other colours and result in a dull, dirty effect.

The process black plate is then run separately, to ensure that its density is accurate in relation to the wording, the outline and all the features plus the lines of colours added are made to stand out more clearly by its application. The plate is then run in conjunction with the other three colours arriving at a stage termed 'THE PROOF'.

This, together with the single colour and combination sheet, allows the experienced printer to decide the most appropriate colour levels to make the final proof.

He assembles the range of single and combined colours together, with the final proof, on his portfolio presentation cards, and these are sent to the various heads of Government, Postmasters General, Members of the Stamp Advisory Councils involved. A very limited number of these progressives/proof are made up, because only a few people are involved in the final decision.

Recipients of the proofs then relate the finished proofwork to the original artwork. For instance, if they feel the yellow is too weak, they will indicate this on their own proof presentation folio, and initial their comment. Sometimes one department will pass the presentation folders to another, so that a number of people may comment on each folder.

When a consensus is reached, the Authority which is vested in one person or Board, will go back to the printer, indicating clearly on a Presentation Folder, the conclusions of all those involved. The Printer will then follow the various instructions given against each colour.

He will work to produce the final plates to the right density of colour, and then make the print run in the quantities designated by the issuing authority.

The stamps which are finally produced may be exactly as the Printer indicated in his original proof, (because of the accuracy he achieved), or he may make amendments, following the guidance of the Government Authority and their instructions.

These progressives/proof sometimes come on to the market when individuals have received them on a purely complimentary basis. When they are made available to the philatelic world, they are usually in ones and twos and they fetch enormous prices. This is because they show the stamp collector the exact manner in which stamps (that may be in his collection) are produced, and the way in which the various combinations of single colour combine to form a full-colour finished postage stamp.

At the next stage, the sheets are trimmed and counted meticulously, together with all spoilt sheets, to ensure that all the special gummed paper is accounted for by the Issuing Authority.

The stamps are then collected into units of two, three, four, five or more sheets. They are then locked together by an adhesive on two edges and fed into a perforating machine. The perforating die, which is a series of 'male' and 'female' pins, pierces the paper at tremendous pressure and speed—(five or six sheets of stamps can be perforated in as little as 8-10 seconds). The sheets are then trimmed and again counted, very accurately, on a special machine. Thereafter they are checked by hand to ensure that all sheets have been perforated, and that no sheet has gone through the printing process having missed one or more colours.

The actual checking is an exacting job. The human eye tends to tire, and on rare occasions, the odd sheet or two slips through missing a colour, or is perhaps not perforated. Almost always, these sheets are removed and are destroyed under supervision. When they do slip through, they cause tremendous interest in the stamp collecting world. If distributed and received in wholesaler's or dealer's stocks, and ultimately supplied to collectors, they can be extremely valuable. Varieties and Errors, as they are termed, are included in the major catalogues as being deviations from the norm and as such, are highly prized by collectors.

The stamps are then counted once more and sealed in special packages for onward transmission to the Issuing Authority.

The whole process, from the initial idea or design concept, to the date of issue, can take anything from 3-12 months.

At issue stage, that tiny piece of coloured paper with perforated edges, bearing a \$1 or £1 value, is just as valuable as \$1 or £1 note. Perhaps more, because while banks are obliged to exchange a dollar or pound treasury note for 100 cents or 100 pence, a post office is under no requirement to 'refund' cash value.

Most stamps stay on issue through the postal authorities for a period of 3-6 months and then they are withdrawn from sale. The price can move up swiftly, simply because they are no longer obtainable from their country of origin. Wholesalers and stamp dealers with sufficient funds often put a few aside as a matter of course, in the knowledge that this increase is inevitable.

If large organisations decide to then produce a series of stamps which matches the theme depicted, the demand for stamps already produced can be enormous and send their value soaring. No wonder stamp collecting is one of the most rewarding and interesting pastimes in the world!

Pasted onto the "priority order form" is a red seal reading "Important Government Notice—This issue of Progressive Proofs is strictly limited to 250 sets worldwide."

All of the above information is published in this *Journal* as a matter of record only so that future collectors may know the true nature of these proofs. Since the "leaders of the world" concept has been embraced by other ex-colonial island governments for such things as locomotives and sports, it is likely that they will jump on the progressive proof bandwagon, too.

A Forerunner of the Laban Heath Counterfeit Detectors

based on a report by DR. JACK VORHIES
photographs by Boutrelle

(Continued from *Journal* No. 165, Page 13)

(See enlargements of complete pages from the detector on pages 68-71)

BANK NOTE DETECTOR AT SIGHT.

15

RULE 6.**SOLID PRINT.**

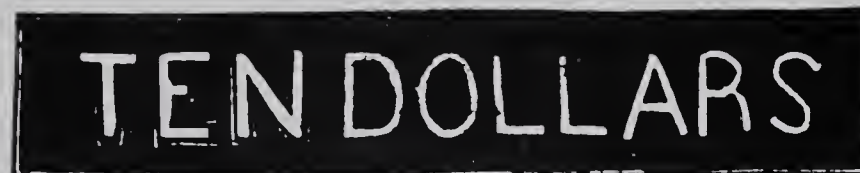
In some bills the denomination is placed on a solid die, and sometimes the name of the bank and its location are engraved in solid type, and whenever either are found on a bill, it will always harmonize with the other solid print upon the same bill.

The principal object of the solid print is to prevent alterations; for when the denomination, town, or a part of the name of the bank is altered that is engraved on solid print, it is impossible to reprint it with the same glossy appearance, in harmony with the other solid print. The following cuts serve to illustrate this explanation:

Cut No. 11, Genuine.



Cut No. 12, Counterfeit.

**RULE 7.****ENGRAVERS' NAMES.**

The most universal deficiency in lettering of counterfeits is in the names of engraving companies. In genuine it is a die cut in the most perfect manner. The letters are very neat and perfectly uniform in every respect, and fail in counterfeit ninety-five cases in one hundred.

In counterfeit it is not a die, but letters cut in by hand, and never so perfect as in genuine, always clumsi-

ly engraved, not uniform in distance apart nor in size or slant, but generally look heavy and blurred.

Most bills now in circulation are engraved by various companies, some of which are Rawdon, Wright, Hatch & Edson; Toppan, Carpenter & Co.; Bald, Cousland & Co.; Danforth, Wright & Co.; Underwood, Bald & Spencer; Welch, Draper & Co.; Wellstood, Hanks, Hay, & Whiting,—all of which are now consolidated under the style of the American Bank Note Company, for the purpose of placing the bank note currency of the country upon a basis of greater security, with the same features of stability and perpetuity that appertain to banking institutions. The business will be continued as heretofore at New York, Boston, Philadelphia, New Orleans, etc.

R U L E 8 .

ALTERED DENOMINATIONS.

This is altering from a small denomination to a larger, as ones altered to tens or twenties. This is done in various ways; one way by pasting a die of some broken bank on to a genuine, but is more generally done by extracting the ink of the figures and the dies containing them by some chemical process, and printing in its place a counterfeit die, and sometimes a worn out genuine die, as a number of years since an engraving company failed and sold some of their dies at auction, which fell into the hands of counterfeiters.

Sometimes the name or a part of the name of a broken bank may be altered, by extracting the original name and printing the name of a sound bank in its place, for instance: "The Potomac River Bank, Georgetown, D. C.," altered to read and pass for "The Millers River Bank, Athol, Mass." The word Potomac being extracted and the word Millers printed in its place. The shading of the words River Bank is perfect, being done by the ruling engine, and will harmonize with the other shading

BANK NOTE DETECTOR AT SIGHT.

17

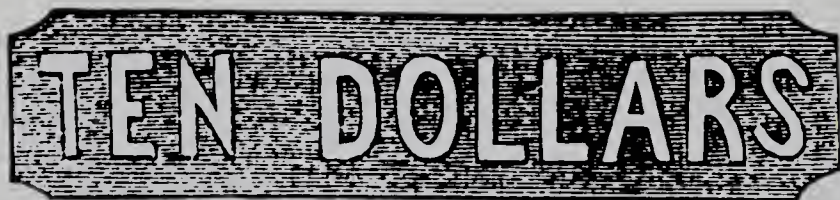
of the bill, while in the word *Millers*, the shading is done by hand, which is coarse and uneven, and not of the same shade as the other, and easily detected by any one understanding the ruling engine work.

In this case the solid print does not harmonize as it does in all genuine bank notes.

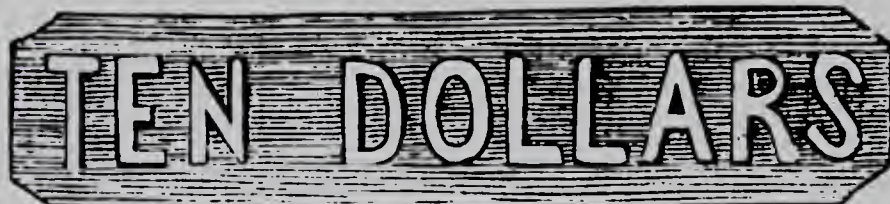
This will be found a very valuable test in detecting altered bills where the denomination or name of the bank, town, and State are engraved in solid print. [*See Cuts 11 and 12.*]

When the denomination is placed on an engine-ruled die, it is impossible to extract it, and reprint another so as to compare with the other ruling on the same bill, which is always the same shade. [*See Cut 13, Genuine, and Cut 14, Counterfeit.*]

Cut No. 13.



Cut No. 14.



When the denomination is on lathe work, and both are extracted, it is impossible to reprint a counterfeit die which is not easily detected by any one understanding the Geometric Lathe Work. [*See Cuts 3 and 4, or 5 and 6.*]

The red letters or figures representing the denomination of the note, being Geometrical Lathe Work, when extracted it is impossible to reprint it again in a distinct, perfect manner.

When the medallion work, on which the denomination is often placed, is extracted, it is impossible to be replaced and show that clear metallic appearance, always seen in genuine. [*See Cuts 9 and 10.*]

18

THE UNITED STATES

R U L E 9 .**PERKINS' STEREOTYPE PLATE.**

The Perkins Stereotype Plate is an engine-ruled die, transferred on to the plate from which the bills are printed. It is composed of fine words engraved all over the bill, denoting the name of the bank and the denomination, and is always designated by the State, name of bank, town, and denomination, being engraved in white letters on strips of curved ruling, representing lathe work, and is distinguished in the same manner. Also a strip of ruling with the denomination on it on each end of the bill.

The fine rulings on these strips or dies are beautifully curved lines, and extend from one end of the pattern to the other, and ever retain the same perfection between the letters. [*See Cut, No. 15, Genuine.*]

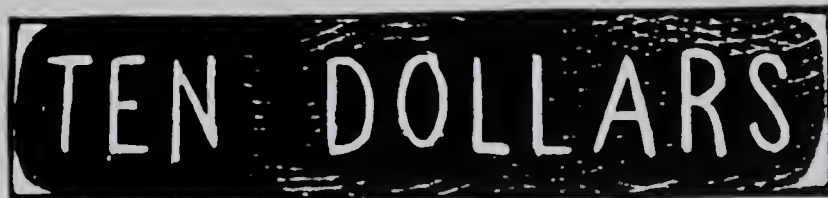
Cut No. 15.



The counterfeit plates are engraved by hand, and are black spaces engraved upon the plate to imitate the genuine transferred dies.

The lines are broken, which destroy the perfect sameness through the plate, and very imperfect between the lettering. [*See Cut, No. 16, Counterfeit.*]

Cut No. 16.



(To be concluded)

Essay Proofs of Haiti's UPU 75th Anniversary Commemorative Issue

by F. BURTON SELLERS

IN EARLY 1949, Haiti decided to join other countries of the world in honoring the 75th anniversary of the Universal Postal Union, which would occur on 10 October 1949. A decree of 6 April 1949 authorized a series of four regular and three airmail postage commemorative stamps for this event. The stamps were ordered from the American Bank Note Company and were to bear the portraits of Luis Etienne Felicite Lysius Salomon, president of Haiti when it joined the UPU in 1881, and Dumarsais Estime, then president of Haiti who had been elected by the National Assembly on 16 August 1946.

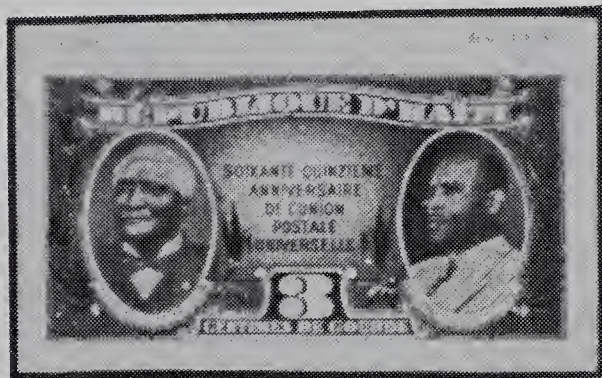


Figure 1. Artist's drawing-illustration made from American Bank Note Company photo (left).

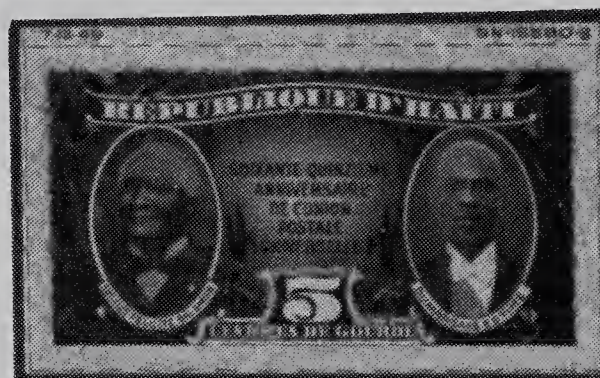


Figure 2. Artist's drawing with full-face portrait of President Estime (right).

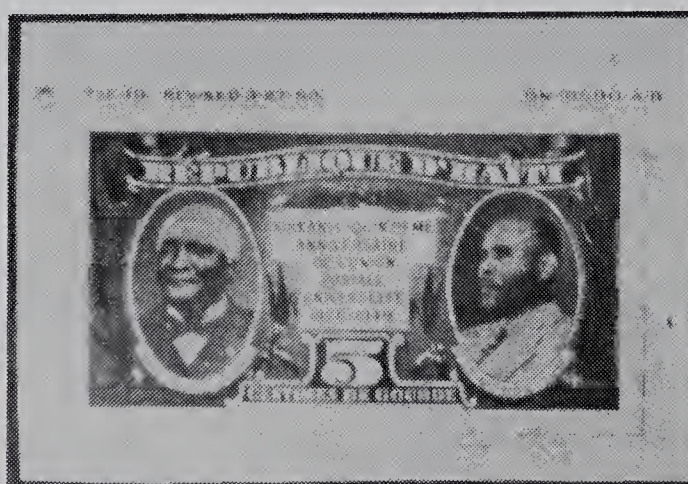


Figure 3. Artist's drawing for airmail postage value.

The American Bank Note company designed stamps which were very similar to the designs they had developed and which were used for the 1931 issue to commemorate the 50th anniversary of Haiti joining the UPU, Scott Nos. 322-323. Proposed designs were apparently completed as early as 12 July 1949; refer to Figures 1, 2 and 3. In the upper left corner of each of these illustrations this date will be noted. The three illustrations are made from ABN photos in the possession of the author, and were probably photos of artists' drawings rather than being photos of actual essays. No such essays have come into philatelic hands to date and the photos do not show the characteristic lines and dots that would indicate the essays



Figure 4. Louis Obey photo of President Dumarsais Estime.

(drawings?) had been made from an engraved die. For purposes of this article the author will call all three artists' drawings so as to distinguish them from actual proofs of essays to be described below.

Note that all of these artists' drawings use the same portrait of President Salomon in civilian garb. The aforementioned 1931 UPU issue also used a similar portrait of Salomon, but in military uniform. President Estime is shown in semi-profile on the artists' drawings of Figures 1 and 3, but in full-face in the photo of the artist's drawing illustrated as Figure 2. The full-face appears to be based on the photo of President Estime made by Louis Obey, illustrated as Figure 4. This photo and a smaller version (not illustrated) showing a little more of President Estime's lower torso came to the author from the same ABN source, with the smaller photo showing at the bottom the notation "Photo Louis Obey." The designs of Figures 1 and 2 were intended for regular postage usage, whereas that of Figure 3 includes the word "Avion" in what seems to be a stylized propeller blade and obviously was intended for airmail usage. The design of Figure 3 is evidently a revision of that of Figure 1 since the upper left notation has the added wording "Revised 3-27-50." The fact that Haiti and the ABN were still trying to settle on a stamp design in March 1950 to commemorate an October 1949 event should surprise no one at all familiar with Haitian stamp-issuing practices. It would be a rare exception in Haitian philately if a stamp issue actually appeared on the

anniversary date of the event it intended to commemorate. Normal delays of three to six months are common and, as we shall see, the UPU 75th anniversary issue of Haiti that finally appeared was only six days short of being a year late!

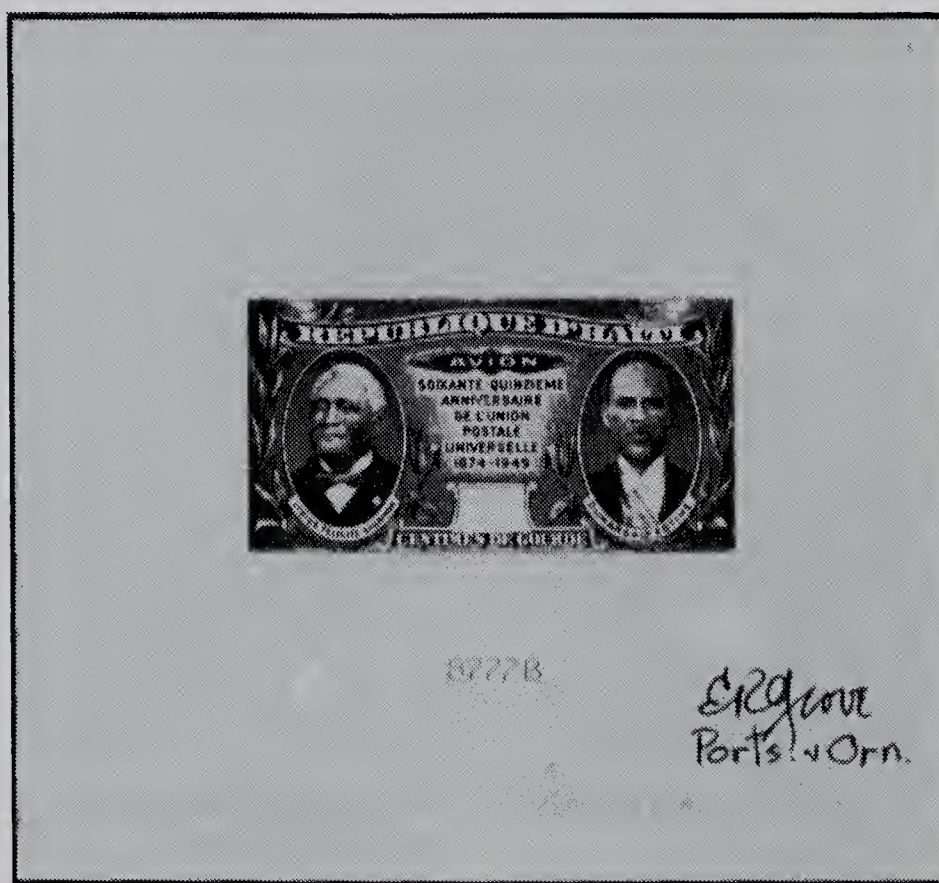


Figure 5. Essay Proof of die number 8777B with added notation at bottom — Ambassador Approved.

The next significant date in this saga of Haiti and the UPU commemoratives will be found in Figure 5. Illustrated is a die proof in black of an essay similar with respect to the portrait and shading around the wording in the center of Figure 2, but with the “avion in propeller” of Figure 3 and with the value tablet left blank. The die is numbered 8777B, but of most interest are the handwritten additions at the bottom of the proof, which may not show up too well in the illustration. At lower right in black ink in two lines are “E.R. Grove/Ports. & Orn.”, indicating that Grove was the engraver of the portraits and ornaments. At left in pencil is “D-10”, significance unknown unless it is intended to indicate drawing or die number 10. Most significantly, however, is the pencil-printed legend in capital letters “Accepted by Haitian Ambassador 4-5-50” and below that, also in pencil in somewhat larger capital letters, “Not Issued.” Thus we find that an accepted design had been developed by 5 April 1950, as approved by the Haitian ambassador.

The exact sequence of die preparation as evidenced by die proofs of the essays in the collection is not clear, but it is probable that the unnumbered essay proof of Figure 6 was made from a die similar to that used to produce Figure 5, but for regular postage and hence with the avion inscription omitted. Next in sequence would appear to be the composite essay proof numbered 8778A and illustrated as Figure 7 and comprising black proofs of dies without denomination for regular postage and airmail postage usage. This proof bears the legend at lower left in pencil “Revised ‘FINAL’” and at lower right in two lines “E.R.Grove/1949.” Close examination of the upper print of this proof in comparison with that of Figure 6 shows that they are not identical, as some modifications have been made to the shading lines above the legend at center in the former. On the other hand, the lower print



Figure 6. Essay Proof of unfinished die for regular postage.

in this proof appears to be identical to that of Figure 5, the ambassador-approved version. The author speculates that this composite proof represents prints of the final dies for the regular and airmail postage values before the numerals of value were engraved.

Illustrated as Figures 8 and 9 are examples of essay proofs of two dies completed with numerals of denomination for airmail values. The proof numbered 8783-A in the 30 centimes denomination seems to accord in all particulars with that of the lower print of Figure 7. The proof numbered 8784A (Figure 9), however, has had the denomination "centimes de gourde" below the numeral replaced by the word "gourde." In all other respects this seems to conform to approved die 8777B of Figure 5 and of 8778A of Figure 7, but it may have been a completely separate die.

In addition to these illustrated proofs from the author's collection, four more such items are known. One is identical to that illustrated as Figure 6 and another is similar, if not identical, to that of Figure 7 except that the die number is 8778 (without the A) and both die impressions have a small hole punched in them in the blank value tablets. The other two are believed to be duplicates of the last two cited, but the author has not seen them and cannot be certain of this. Only these nine proofs and three photographs of artists' drawings are known to have reached philatelic hands as of this writing. Collectors holding any other material are invited to communicate with either the author or the Editor.

The fate of any stamps that were produced from these dies requires a brief excursion into Haitian history of the time. As previously mentioned, Dumarsais Estime was elected president of Haiti in 1946 and was Haiti's chief executive officer when these UPU commemorative stamps were ordered in 1949. At the time of his election by the National Assembly he received only a bare majority of 31 votes from the 58 deputies and senators. His entire term was marred by considerable unrest and his name was attached to numerous grandiose schemes which were often beyond the resources and means of the country. In mid-term he made the same mistake made by numerous of his predecessors when he tried to amend the constitution to permit his reelection, something expressly forbidden by the constitution. On



8778A

Figure 7. Essay Proof of composite die number 8778A.

8 May 1950, shortly after the Haitian ambassador to the U.S. had approved the stamp designs for production, several hundred people, aroused by Estimé partisans, overran and sacked the Senate building because of the senators' refusal to amend the constitution for Estimé's benefit. Two days later on 10 May 1950 the adverse reaction to these events compelled President Estimé to resign. Several weeks later he left Haiti for France and ultimately died of a heart attack in New York on 20 July 1953. A military junta then ruled the country until Paul E. Magloire, an army colonel and member of the junta, was elected president by direct popular vote of the people, the first such election in Haiti's history. Magloire took office on 6 December 1950.



8783-A

Figure 8. Essay Proof of finished die number 8783-A for 30 Centime airmail stamp.



8784 A

Figure 9. Essay Proof of finished die number 8784A for 1 Gourde airmail stamp.



Figure 10. The issued UPU commemorative series.

While these events were transpiring in Haiti, the American Bank Note Company was proceeding with the production of the seven stamps ordered. They were of 3, 6, 10 and 20 centimes values for regular postage and 30 centimes and 1 and 1.50 gourdes denominations for airmail usage, and were shipped to Haiti in the summer of 1950. By this time Estime was on the run and it was undesirable to release a series of stamps bearing the portrait of a deposed president. At first the provisional military government considered overprinting the stamp so as to obliterate the Estime portrait. This was judged to be impractical and the junta ordered the stamps to be destroyed. They were burned sometime in August or September 1950. The provisional government, however, still wished to take note of the worldwide celebration of the UPU 75th anniversary and issued a series of hastily devised stamps in seven denominations by overprinting four of the then current postal tax stamps of the 20 September 1949 issue and three of the Caois airmail issue of 18 July 1946. The issued stamps are illustrated in Figure 10 and are Scott Nos. 385-388 and C49-C51. They were released on 4 October 1950, almost a year after the anniversary date they commemorated. The overprinting was done locally and, as was usually the case in Haiti with local overprints, many overprint varieties including inverts and doubles are found. No proofs of the overprint plates used are known to have reached philatelic hands. Details of the issue and its many varieties are beyond the purview of this article.

That stamps were actually produced from the dies is evidenced by the item illustrated as Figure 11. This essay is a completely finished stamp which may have been produced from the upper die of the composite essay proof shown in Figure 7. This "stamp" is printed in green, perforated $12\frac{1}{2}$, gummed, overprinted "Specimen" in black capital letters with small serifs, and has a small hole punched just above the wording in the center. The presence of selvage at the left of the stamp suggests that it may have been one stamp removed from a larger block or pane and that other copies may exist. However, this is the only copy known to the author.

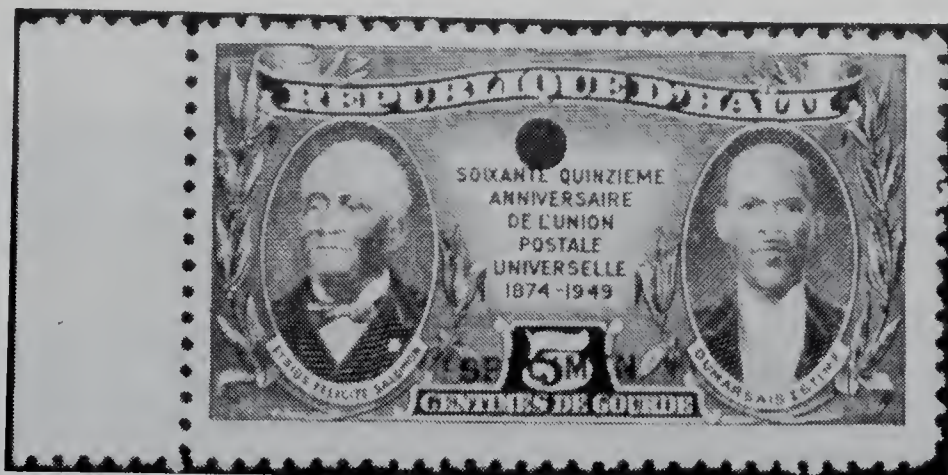


Figure 11. Essay or specimen 5 Centime value regular postage stamp.

Portions of this article and its illustrations originally appeared under the author's byline in the 50th American Philatelic Congress book of 1984, which article was the winner of the Erani P. Drossos award for the Best Article on a Foreign Subject in that volume. Other items were acquired by the author subsequent to printing of the Congress book and their acquisition has permitted the original writings to be supplemented and conclusions as to the probable order of die preparation advanced. Reader comment would be welcome.

Bibliography

1. Alexis, Stephen, "Histoire d'Haïti"; Editions Henri Deschamps; Port Au Prince, Haiti, 1942.
2. Anon. "Haiti Destroys U.P.U. Series"; *Western Stamp Collector*; October 10, 1950.

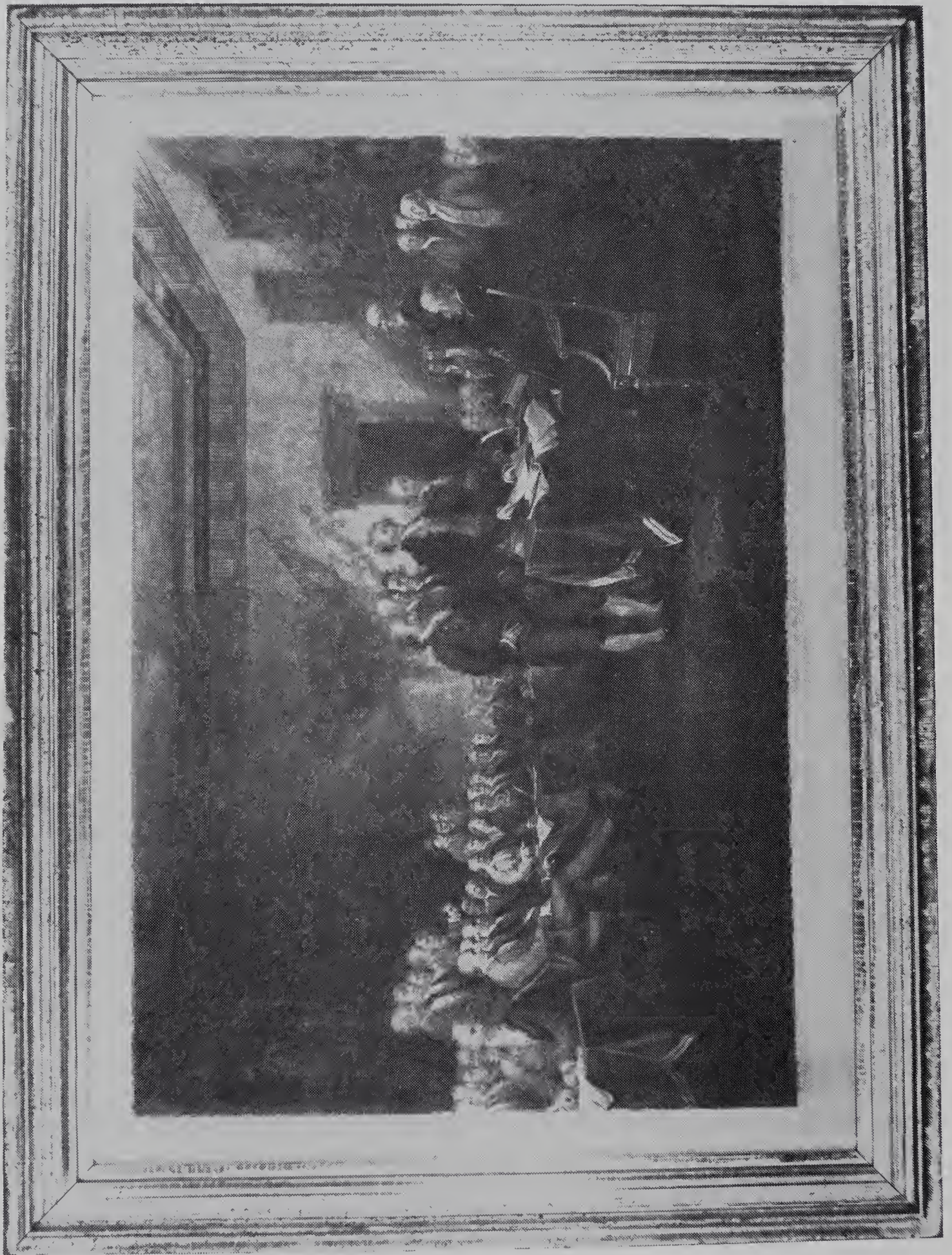
Stockholmia 86 Bulletin Features Articles of Essay-Proof Interest

The attractive first bulletin for the Stockholmia 86 International Philatelic Exhibition contains a useful article on the Oscar II issues, Sweden's first portrait stamps, by Robert Mattson. The English, Swedish and French versions are amply illustrated with color reproductions of die and plate proofs and what are called "draft engravings" for a one krona by Max Mirowsky. An interesting photograph shows the Marinoni printing press at the Jacob Bagge Printing Works in 1908.

Reprints of Obsolete Note Catalogs Available

Sanford J. Durst of 29-28 41st Ave., Long Island City, New York, NY 11101 has reprinted two popular listings of obsolete bank notes. The first, *Obsolete Banknotes of New York*, was originally compiled by D.C. Wismer and published in 1931 as *New York Descriptive List of Obsolete Paper Money*. No revisions or additions were made to the new paperbound, 196-page book. As in the original, there are only a few illustrations. Nevertheless, pending publication of the Society of Paper Money Collectors revision of the New York listing, this reprint will be a useful addition to the syngraphist's library. It sells for \$20.00 postpaid.

The second, smaller work is a "republication" of Roy Pennell's *Obsolete Banknotes of North Carolina*. This 44-page paperbound volume has proportionately more illustrations than the New York book and sells for \$8.00. It, too, is an important reference work. BRM



Proof print (framed) of Ormsby's engraving of the signing of the Declaration of Independence.

W.L. Ormsby Engraving of the Declaration of Independence

by DANIEL M. BAGBY

S HOWN here is a photograph of a large *proof* print of the familiar signing of the Declaration of Independence scene engraved by the maverick of the bank note printers, W.L. Ormsby. It appears to be an engraving of a painting by Durand. This print, which is in my collection in what is probably the original gold leaf frame, measures 33½ x 24 inches. At the center bottom is the inscription "Published by W.L. Ormsby, 116 Fulton St., New York" but no year date. However, his address is listed in New York city directories as 116 Fulton St. from 1844 to 1850.

The one-word inscription "Proof" is found at the bottom right. At least one other such large *proof* print is known. I found my copy at the Lambertville Flea Market in Lambertville, New Jersey in the summer of 1974. I saw a similar print, but minus the Ormsby and proof inscriptions, at an old book shop at New Hope, Pennsylvania in 1976.

Giesecke & Devrient Essays for Uruguay

A May 10-12, 1984 Roger Koerber sale in Detroit included two attractive essays for a 1904 issue of Uruguay, which was ultimately litho produced by Escuela de Artes y Oficids, Montevideo. The auctioneer described them as follows:

1904 2c Head of Liberty, large format on card original artists' proposal for unaccepted design, printed bust with frame in ink in shades of red brown, prepared by the Typographical Institute Giesecke & Devrient, Leipzig, unique.

50c Arms large format original artist's drawing in shades of blue ink, large format on card of unaccepted design prepared by the Typographical Institute Giesecke & Devrient, Leipzig, unique.



Essays/Proofs at Early 20th Century Auction Sales

Dr. Stanley Bierman continues to supply us with copies of old and scarce auction catalogs whose contents bear on the history of U.S. essay/proof collecting. (See his article on the Carroll Chase collections in *Journal* 162 and earlier offerings in No. 161.) This time we are able to reprint sections from the J.C. Morgenthau sale held in New York, May 15-17, 1923, dispersing the collection of Clarence H. Eagle, a pioneer essay/proof collector. The entire section consists of the ever-popular 1869 series material. All descriptions are from the auctioneer's catalog. No estimates of value were given.

1869 Issue Essays and Proofs

(Concluded from *Journal* 165, Page 36)

Proofs

- 437 Frame Die Proof on India in green, with 3 inner lines, very fine, rare.
- 438 — Green, shade, Die Proof on India, very fine, rare.
- 439 — Black, Die Proof on India, very fine, rare.
- 440 — Green but with 2 inner lines in frame, the accepted design, Die Proof, mounted.
- 441 — Green Die Proof of frame with 2 inner lines.
- 442 Die Proof of frame on India in green with the picture pasted in, very fine, rare.
- 443 Plate Proof of completed stamp 24c green and violet, mounted.
- 444 24c black Die Proof in one color on India, very fine, rare.
- 445 Plate Proofs on India 24c green and violet, block of 10, with Imprint and Frame Proof No. 20, slightly defective.
- 446 — 24c green and violet, block of 10, with Imprint and Centre Plate No. 20, very fine.
- 447 — 24c green and violet, block of 10, with Imprint of Frame, very fine.
- 448 — 24c green and violet, block of 10, with Imprint and Centre Plate No. 24, very fine.
- 449 — 24c green and violet, block of 25, Imprint and Centre Plate No. 20, very fine.
- 450 Card Board Proofs in 2 colors, 12 varieties, various combinations, very fine.
- 451 Re-Issue 24c green and lilac restored block of 10 with Imprint and Frame Plate No. 20.

- 452 — 24c green and lilac, block of 10, with Imprint and Centre Plate No. 24.
- 453 Experimental Safety Stamp 24c green, frame only, perforated Steel Patent; see Lot 416.

30 CENT STAMP

Essay

- 454 Pencil Sketch of Frame around Centre used for the 24c, signed by artist, very rare.
- 455 Surrender of Burgoyne 30c ultramarine, Die Proof on card (62a), very fine, rare.
- 456 — 30c ult shade, Die Proof on card (62a), rare.
- 457 — 30c black Plate Proof on ordinary paper, perforated (62b), o.g., very fine, rare.
- 458 On Ordinary Paper but the stamp in one color, 30c blue, 30c pale brown (62c), very fine, rare.
- 459 — 30c blue, 30c pale brown, 30c orange, very fine, rare.
- 460 On India 30c carmine (62d), signed by artist, very rare.
- 461 — 30c purple (62d), very fine, rare.
- 462 — 30c black (62d), very fine, rare.
- 463 — 30c orange (62d), very fine, rare.
- 464 — 30c dull blue (62d), very fine, rare.
- 465 — 30c brown, 30c black, 30c orange (62d), fine.
- 466 With Band of red 30c lilac (62g), but on ordinary paper.
- 467 — 30c lilac and red on ordinary paper, block of 4, very fine.
- 468 — 30c lilac and red, block of 4, with Imprint at top.

- 469 — 30c lilac and red, block of 4, with Imprint at bottom.
- 470 Tinted Bond Paper 30c black on pink, on buff, on lilac (62h), very fine.
- 471 — 30c black (62h), on 4 colors, very fine.
- 472 — 30c black on 4 colors, very fine.
- 473 — 30c black on straw, block of 4 with Imprint at top, very fine.
- 474 — 30c black on straw, block of 4, with Imprint at bottom.
- 475 — 30c black on yellow buff, block of 4, very fine.
- 476 — 30c black on pale rose, block of 4, very fine.
- 477 — 30c black on dull violet, block of 4, very fine.
- 478 — 30c black on dull violet, block of 4, with Imprint, very fine.
- 479 — 30c black on orange, block of 4, very fine.
- 480 — 30c black on orange, block of 4, with Imprint, very fine.
- 481 — 30c black on yellow, block of 4, with Imprint, very fine.
- 482 — 30c black on green, block of 4, very fine.
- 483 — 30c black on red, block of 4, very fine.
- 484 — 30c black on red, block of 4, with Imprint, very fine.
- 485 — 30c black on blue, block of 4, with Imprint, very fine.
- 486 30c black on Ivory Finished Paper (62i), Die Proof, very fine, rare.
- 487 30c black Die Proof on marbled card, very fine, rare.
- 488 30c blue on rough card, very rare.
- 489 30c vermilion, Die Proof on very thick blotting paper, very fine, rare.
- 490 30c carmine Die Proof on ordinary paper with design of black wavy lines, very fine, rare.
- 491 Plate Proofs 30c black on India, block of 4, very fine.
- 492 — 30c black on India, block of 18, with Imprint, very fine, very rare.
- 493 — 30c black on ordinary paper, block of 4, very fine.
- 494 — 30c black on thick paper, block of 4, very fine, rare.

Proofs

- 500 "The Eagles Nest", Die Proof in black of engraving by American Bank Note Co. (125 x 62mm). From this the Eagle at the left was used for the 30c stamp, but with alterations of position.
- 501 Shield and Eagle, Die Proof in black on India, very fine, rare.
- 502 Flags and Stars, Proof in blue, mounted.
- 503 — Another proof in blue, slightly different shade, mounted.
- 504 — Proof in very dark blue, mounted, very fine.
- 505 Die Proofs on India 30c blue and carmine with signature of artist, very fine, rare.
- 506 — 30c blue and carmine, very fine.
- 507 — 30c yellow and brown, very fine.
- 508 — 30c brown and blue, very fine.
- 509 — 30c violet and carmine, very fine.
- 510 — 30c black and carmine, very fine.
- 511 — 30c black and green, very fine.
- 512 — 30c yellow and carmine on India.
- 513 Plate Proofs on India 30c blue and carmine block of 10, with Imprint of Frame, very fine.
- 514 — 30c blue and carmine, block of 10, with Imprint of Center, very fine.
- 515 — 30c blue and carmine, block of 25, with Imprint of Center, very fine.
- 516 Re-Issue, 30c blue and carmine, block of 10, with Imprint and Flag Plate No. 21.
- 517 — 30c blue and carmine block of 10, with Imprint and Eagle Plate No. 21.
- 518 Card Board Proofs in 2 colors, 14 varieties, various combinations, very fine.

90 CENT STAMP

- 519 Sketch for Frame around Proof of the center used for the 24c, signed by artist, very rare.
- 520 Small Figures Head of Washington, Unfinished Die Proof without shading in lower corners 90c black on India, very fine, rare.
- 521 Finished Die Proof 90c green on India (63b), very fine, rare.
- 522 — 90c carmine on India (63c), rare.
- 523 Proofs in 2 colors on India 90c (63d), 4 varieties, very fine.
- 524 — 90c brown and black (63d), block of 4, with Imprint, very fine.
- 525 — 90c blue and black (63d), block of 4, with Imprint, very fine.
- 526 — 90c orange and black (63d), block of 4, very fine.
- 527 — 90c lilac brown and black, block of 4.
- 528 — 90c dull violet and black, block of 4.
- 529 — 90c dull rose and black, block of 4.

- 530 Frame Only on India 90c (63e), 9 varieties, colors and shades, very fine.
 531 — 90c brown (63e), 2 shades, in blocks of 4, very fine.
 532 — 90c steel blue, 90c blue (63e), block of 4 of each.
 533 — 90c yellow, 90c dull violet (63e), block of 4 of each.
 534 — 90c brown, 90c green (63e), block of 4 of each.
 535 — 90c red brown (63e), block of 20, tear at bottom, rare.
 536 Essay Similar to Mason 63, but with large numerals in the corners 90c black Die Proof on India, very fine, very rare.

Proofs

- 537 Head of Lincoln 2 sizes, Die Proofs in black on India, very fine, rare.
 538 — Proof on very coarse absorbent paper, rare.
 539 — Proof, on similar paper, but slightly smoothed by pressure, very fine, rare.
 540 — Block of 6, on similar paper, slightly defective, but very rare.
 541 Frame Proof in red brown with 3 lines at top, and 2 at bottom, mounted, rare.
 542 Frame as adopted 2 lines at top and 3 at bottom, Proof in carmine, mounted.
 543 90c black and carmine Proof on India mounted.

- 544 Plate Proofs on India, 90c carmine and black block of 4, very fine.
 545 — 90c carmine and black, block of 10, Imprint, Frame Plate No. 22, very fine.
 546 — 90c carmine and black, block of 10, Imprint Center Plate No. 22, very fine.
 547 — 90c carmine and black, block of 25, Imprint Center Plate No. 22, very fine.
 548 Card Board 90c in 2 colors, 10 varieties, various combinations, very fine.

MISCELLANEOUS PROOFS

- 549 Die Proofs 1c to 90c, set of 11, from the book made in 1902, very fine.
 550 India Proof 1c to 90c, set of 10, very fine.
 551 — 1c to 90c, 11 varieties, perforated, very fine.
 552 — 1c to 90c, 17 proofs shades, very fine.
 553 — 1c to 90c, set of 9, in blocks of 4, very fine, very rare.
 554 Card Board Proofs 3, 6, 12, 15, 24, 30, 90c, 7 varieties, in blocks of 4, very fine.
 555 — Center Inverted 15, 24, 30, 90c, set of 4, very rare as only one sheet of these proofs with inverted center was made.
 556 — 15, 24, 30, 90c, another set of 4, from corners of sheet, very fine, very rare.
 557 — Proofs in 5 colors, 1c to 12c, 30 varieties, very fine.
 558 — 1c to 90c, 43 proofs including pairs and bicolored, very fine lot.

British Postal Orders Listed in New Handbook

In the U.S., money orders, aside from the 19th century postal notes, are not considered prime syngraphic or philatelic collectibles. In Britain the situation is different, perhaps because the notes bear a stamp-like impression and are produced by security printers. Howard Lunn of the Postal Order Society has compiled a 64-page handbook called *A Guide to the History and Values of British Postal Orders 1881-1984*. While no price information is available for this well-illustrated book with a colorful hard cover, an inquiry to the Secretary of the POS, A.J. Brown, 23 Westdale Walk, Kempston, Beds. MK 42 8NX, UK, should elicit the price.

The listings themselves are preceded by a well-written eight-page history of British postal orders and a page of grading information. They are followed by a page of history of the postal order collecting hobby. The author states that he accumulated over a thousand orders while researching his book and rejected an equal amount because of duplication. He estimates that 25 to 50 thousand orders have survived without being cashed. His final word is "Postal Orders are the link between philately and numismatics and will be collected by both groups. Stamp collectors will be interested in them because of their association with the Post Office, and the banknote boys will have the certainty that they are, after all, only another form of paper money."

Auction Accents

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:
Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549 or to:
Falk Finkelburg, P.O. Box 237, Coram, NY 11727 for sales of United States essay and proofs.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

UNITED STATES

John W. Kaufmann, Inc., Washington, D.C. Sale of Oct. 13, 1984.

ESSAYS

3c Blue Essay on India (33E-Jb), tiny thin speck, VF	E-C	85.00
3c Blue Essay on Bond (33E-6d), fresh & VF	E-C	135.00
3c Green Essay on Bond (33E-Mb), 40mm x 30mm, Very Fine	E-C	95.00
3c Essay (33E-0e) master die 14 on proof paper in dull carmine, VF	E-C	80.00
3c Essay Black Blue on Proof Paper (56E-Af), fresh & VF	E-C	44.00
24c Black Blue Essay on India (60E-Aa) 60mm x 60 mm, mounted on card, VF	E-C	40.00
24c Orange & Blue Essays Die Proofs on Proof Paper (60E-AF), fresh & VF....	E-E	75.00
24c Blue Essay on Proof Paper (60-Ak), fresh & VF	E-C	44.00
2c Essay on Wove (73E-Ca), in red, black & blue, each w/small fault, VF appearance	E-C	50.00
1c Orange Carrier Essay (sim L01E-Ab) on India 52mm x 52mm, few minor wrinkles, VF & Rare unlisted	---	125.00

PROOFS

5c Red Brown Large Die Proof on White Bond (1P1a), 34 x 41mm w/cross hatching, XF	1,250.00	600.00
10c Black Large Die Proof on White Bond (2P1a), 34 x 41mm w/crosshatch- ing, XF	1,250.00	725.00
10c Black Plate Proof on India overprinted Specimen in Red (2P3), faults, Fine appearance	750.00	140.00
5c Red Brown Reproduction Plate Proof on India (3P3), couple tiny flaws, o/w VF	450.00	80.00
10c Black Plate Proof on India (4P3), LL corner margin copy, tiny margin thin, o/w VF	450.00	110.00
1875-90 Plate Proofs on Card (3-4, 40-7, 63-69, 78, 71-3, 112-117, 129-132, 156-8, 160, 162-66, 183, 185, 205, 208a, 209-218, E2-3, 219, 220-29, 320-45, J1-7, 01-81, 083-92, PR5-7, PR9-32, PR81P4) all accompanied by original Post Office Department envelopes, exceptionally Fresh & Choice, (\$5 Col- umbian w/minor offset from \$4 Col., PR7P4 crease) a Very Fine offering difficult to duplicate	16,172.50	4,750.00
1875 Reprint of the 1857-60 Issue Plate Proofs on Card (40-47P4), P.O. fresh a Gem Set	1,055.00	425.00
1861 Issue Plate Proofs on India (63P3, 65P3, 66P3, 76P3, 68-69P3, 78P3, 71- 72P3, 74P3), fresh 4 margin copies, 90c has T sheet, 30c trivial thin, 90c slight bend, Very Fine set	1,705.00	450.00

90c Blue Plate Proof on India (72P3), UL corner margin copy, tiny translucent inclusion, natural India bends, fresh & Superb lovely copy	130.00	80.00
2c Black Die II Plate Proof on India (73aP3), Very Fine	275.00	65.00
2c Black Plate Proof on Card (73aP4), large margins, VF-XF	200.00	130.00
15c Black Plate Proof on India (77P3), tiny inclusion, Very Fine	125.00	24.00
1869 Issue Plate Proofs on India (112P3-122P3), nice fresh well margined copies, 6c & 10c w/trivial corner crease, VF	2,355.00	575.00
1869 Issue Essays (112E-Cf, 113E-D & EDe, 114 ECh, 117ECe & f), gummed & perforated (one 2c w/o gum), F-VF	E-G	150.00
15c Brown & Blue type III Plate Proof on India (129P3), part B impt copy, huge margins, trivial natural thin speck, Superb	550.00	425.00
1873 Continental Banknote Issue Plate Proofs on Card (156-166P4), B sheet margin copies, fresh & Very Fine, a difficult set to duplicate	1,690.00	675.00
1881-88 American Banknote Issue Small Die Proofs (205-209P2, 215-218P2, on gray cards, 4c (215P2) w/corner wrinkle 5c (216P2) w/faded UR corner, fresh & XF set	2,700.00	850.00
1890-93 Issue Plate Proofs on Card (219-229P4), does not include 219D, Large margins fresh & XF set	1,535.00	525.00
2c Violet Plate Proof on Card (231P4), fresh & Very Fine	300.00	65.00
20c Great Central Fair Trial Color Proofs on Wove (WV12TC), in orange, black, blue, lake & grey, few trivial faults, F-VF	E-C	65.00
20c Vermillion Trial Color Die Proof (WV12TC) 55mm x 60mm, slight thin, VF	E-C	30.00
\$5 STATE BANK AT NEW BRUNSWICK NOTE engraved by Rawdon, Wright, Hatch & Edson bearing vignettes similar to #1 & 2, clean fresh note	---	65.00
RAWDON, WRIGHT, HATCH & EDSON engraved 2 page circular showing various banknote vignettes also portraits of Washington & Franklin, slight toning at R & couple trivial nicks, VF & Scarce collateral item	---	325.00



5c Black Sperati Reproduction Large Die Proof (9x1 var.), signed & stamped by Sperati	E-I	325.00
5c Black Sperati Reproduction (9x1 var.) signed on back, VF & interesting	E-E	190.00

10c Black Sperati Large Die Proof (2 var.), signed by Sperati & w/his h/s, Very Fine.....	E-I	600.00
10c Black Sperati Reproduction (2 var.), stamped SPERATI REPRODUC- TION & numbered on back, VF	E-I	600.00

Jacques C. Schiff, Jr., Inc., New York, N.Y. Sale of Mar. 15-17, 1985.

SOUVENIR CARDS

1969 Fresno, in original envelope, VF..... Brookman	575.00	190.00
#5, 6, 1969 Sandipex, ASDA, + 1969 ANA, in original envelopes, VF		
..... Brookman	185.00	60.00
ANA 1971-75, 77, 80-1, Paper Money 1978, 80, 1 ea, (10), VF Brookman	100.70	26.00

ESSAYS

#55E-An, 1c 1861 Issue, Toppan, Carpenter & Co, 1903, Completed Die on Proof paper, printed thru mat, Orange Brown, HR, VF	---	75.00
#59E-Aq, 12c 1861 Issue, Toppan, Carpenter & Co, cpl design on India, ori- ginal cut close, Black, VF, Scarce	---	67.50
#63E-Bi, 1c 1865 Issue, Top Margin Stamp + Coupon, Nat'l Bank Note Co, White paper, gummed, perfed all around (but not bet stamp & coupon), NH, specks DG, Aver-VF.....	---	60.00
#74Ea, 3c 1861-66 Issue, Author Unknown, Woodcut impression 23 x 26.5 mm, Black on heavy white wove paper, HR, stains, Fine	---	23.00
#83E-Be, 3c 1867 Issue, Nat'l Bank Note Co, 7, Lithographed Plate on Gibson patent white paper, Diff colors, few w/usual wrinkles, mostly VF	---	65.00
#85E-Ea, 3c Lowenberg Patent, Nat'l Bank Note Co, LR Margin Blk (4), Im- perf, Violet fugitive ink on onion skin paper, design reversed to preserve decalcomania, usual small surface scrapes, o/w VF	---	30.00
#112E-De, 1c 1869 Issue, Nat'l Bank Note Co, Yellow Brown, Plate on stamp paper, gummed, perf 12, grill 9 x 9, HR, Aver-F	---	30.00
#113E-De, 2c 1869 Issue, Nat'l Bank Note Co, Brown, Plate on stamp paper, perf 12, grill 9 x 9, Regummed, HR, pulled LR corner perf, Aver-F	---	22.00
#183E-Ae, 186E-Ae, 188E-Ae, 190E-Ae, 2c, 6c, 12c, 30c 1877 Issue (4), Phila Bank Note Co, 30c Orange Brown, rest Red Violet, litho on stamp paper, gummed, perf 12, HR, 2c bit PAG, 30c PNG, Aver-VF	---	52.50
#184E-Ab, 3c 1877 Issue, Phila Bank Note Co 1903, 2 Dies on Proof paper, Black, Violet, HR, VF	---	67.50
#184E-A var, 3c 1877 Issue, Phila Bank Note Co, Plate on proof paper, Dull Scarlet, gummed on face, LH, small thin, F-VF, Scarce	---	16.00
#184E-Bd, 3c 1877 Issue, Phila Bank Note Co 1903, 2 Blks (4), 1 Single, Plate impressions on proof paper, Dark Green, Scarlet, Single Dim Orange, 1 HR, Scarlet Blk w/toning spots & discoloration UL stamp, o/w VF.....	---	32.00

PROOFS

#9X1TC2, 5c NY Postmaster's Prov, Small Die, Scarlet, 4 margins, LH, F-VF	375.00	95.00
#9X1TC2, 5c NY Postmaster's Prov, Small Die on India, Dull Dark Violet, 4 margins, F-VF	375.00	100.00
#9X1TC5, 5c NY Postmaster's Prov, Plate on Bond, Brown, 4 good margins, LH, guarantee mark on back, VF	275.00	85.00
#9X1TC5, 5c NY Postmaster's Prov, Plate on Bond, Green, 3 good margins, close at top, LH, F-VF	275.00	72.50
#40P2, 1c Reissue 1875, Small Die mounted on card, VF	425.00	105.00
#40P3, 1c 1875 Reissue, Plate on India, discolorations, appears Almost VF ...	150.00	32.00
#42P3, 5c Reissue, Plate on India, Almost VF	150.00	48.00

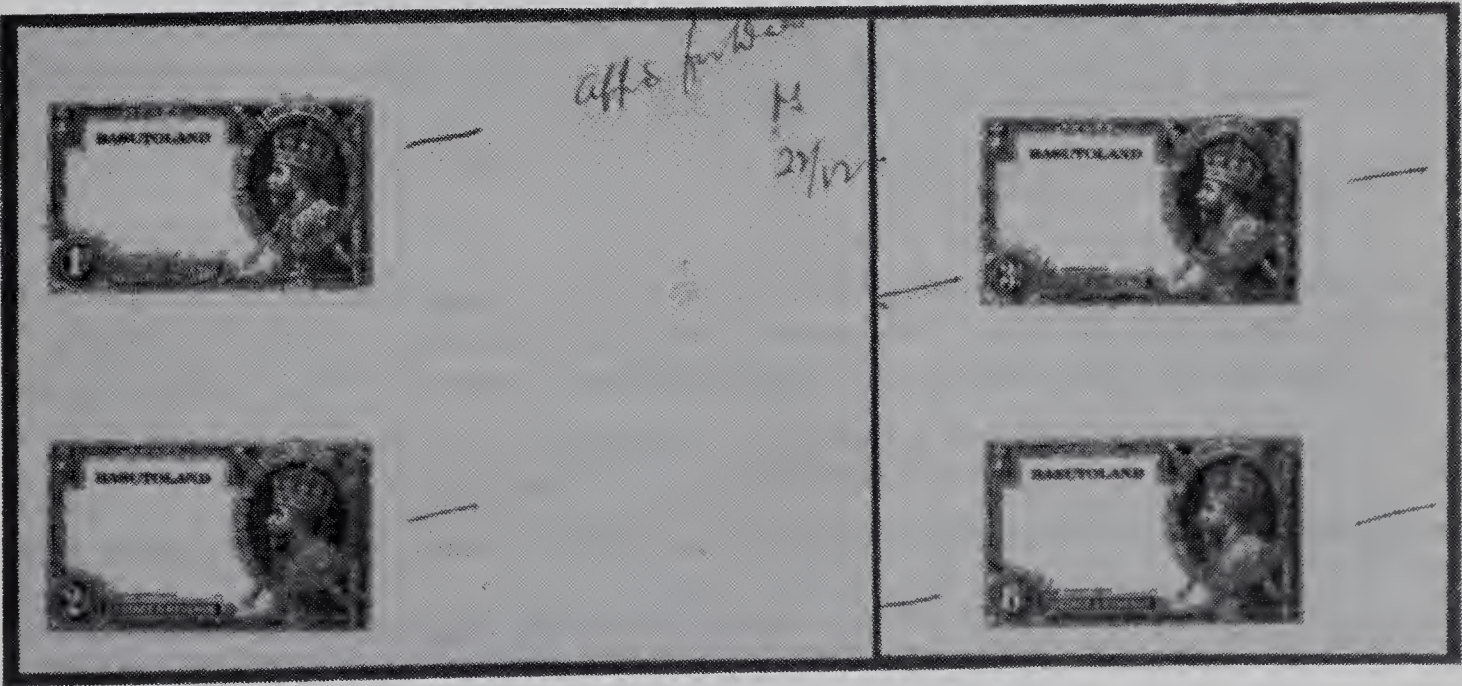
#45P3, 24c Blackish Violet, Plate on India, NH, small stains, o/w VF	150.00	21.00
#60P1, 24c Dark Violet 1861, Large Die Proof, pinhole at rt, tiny bot margin thin (clear of design) o/w VF-Superb	1,100.00	105.00
#63, 68, 69, 72, 76, 77P3, 1c/90c 1861/66 Issues (6), Plate on India, 68, 69P LH, 77 small surface scrape & bit toned, VF	710.00	160.00
#63TC5, 1c 1861 Issue, 2 Pairs + 1 Single, Plate on wove, Blue, Gray Black & Orange Red, 2 LH, VF	212.50	60.00
#66P2, 116P4, 208-9P4, 018P2, PR 22-3P4, 3c/96c Regs, Spec Issues (7), Small Die (trimmed) or Plate on Card, most HR, minor faults, Aver-VF ..	734.00	100.00
#69P2, 12c Black 1861, Small Die mounted on card, VF-Superb	250.00	80.00
#71P2, 30c Orange 1861, Small Die mounted on card, VF	300.00	125.00
#72P2, 90c Blue 1861, Small Die mounted on card, VF	300.00	110.00
#74P2, 3c Scarlet 1861, Small Die mounted on card, VF	450.00	170.00
#74P3, 3c Scarlet 1861, Plate on India, LH, VF	200.00	60.00
#77P2, 15c Black 1861, Small Die mounted on thin card, VF	550.00	230.00
#112-17, 20-22, 29P4, 1c-90c 1869 Issue (10), Plate on card, most LH, 90c slight bend, o/w VF-Superb, Bright Fresh Set w/rich colors	1,890.00	725.00
#112P3, 1c Brown Orange 1869, Blk (4), Plate on India UL stamp small thin, VF	550.00	100.00
#113-15, 17P3, 2c/12c 1869 issue (4), Plate on India, 114P partially mounted on card, VF	400.00	67.50
#115P, 121-22P3, 6c, 30c, 90c 1869 Issue (3), Plate on India, ea w/small faults, appear F-VF	825.00	95.00
#119P3, 15c Brown & Blue Type II 1869, Plate on India, slight toning, Almost VF	300.00	36.00
#120P3, 24c Green & Violet 1869, Plate on India, VF	325.00	62.50
#120P3, 24c Green & Violet 1869, Plate on India, slight wrinkles, minor toning spots, Almost VF	325.00	32.00
#121P3, 30c Blue & Carmine 1869, Plate on India, VF	325.00	62.50
#145-47, 51, 53P3, 1c/24c 1870-1 Issue (5), Plate on India, VF	330.00	62.50
#150P1, 10c Brown 1870, Large Die cut down (32 x 38mm), VF	700.00	90.00
#155P1, 90c Carmine 1870, Large Die cut down (24 x 30mm), VF	600.00	90.00
#157, 62P3, 2c, 12c 1873 Issue (2), Plate on India, 157P mounted on card, 162P LH, VF	190.00	24.00
#183, 85P3, 2c, 5c 1879 issue (2), Plate on India, 185P 2 breaks, o/w VF	245.00	13.00
#205-7, 9P3, 1c/10c 1881-2 Issue (4), Plate on card, VF	370.00	72.50
#210-14, 17P3, 2c/30c 1883/88 Issues (3), Plate on India, VF	375.00	80.00
#213P2, 2c Green 1887, Small Die mounted on card, VF	300.00	85.00
#218P3, 90c Purple 1888, Plate on India, mounted on card, VF	250.00	65.00
#219-19D, 221-29P3, 1c-90c 1890-93 Issue (11), Plate on India, 219, 19D, 25, 29 mounted on card, VF	1,345.00	360.00
#224TC5, 6c 1890 Issue, Pairs Plate on Wove, Purple, OG, HR, PNG, VF ...	270.00	72.50
#224TC5, 6c 1890 Issue, Pair, Plate on Wove, Red Orange, OG, LH, PNG, VF	270.00	72.50
#230-45P4, 1c-\$5 Columbians (16), Plate on card, paper HR, w/faults most centered VF, "as is"	4,245.00	480.00
#J15-21P4, 1c-50c Due (7), Plate on card, J17, 20-21P LH, J21P small thin, few slight toning, o/w VF	195.00	42.00
#O11-14P2, 2c-10c Executive (4), Small Die, VF	400.00	115.00
#O15-16P4, PR63-4, 7-9P4, 1c/8c Interior, Newspapers (7), 015-16P Pairs, Plate on Card, 015-16P, PR64P HR, VF	104.00	36.00
#O35-45P, 83-91, 93P4, 1c-90c Navy, War Dept (21), Plate on card, few minor back faults, o/w VF	278.50	34.00
#O36TC, 2c Navy, Perfed on wove paper, Deep Green, LH, slightly toned, Fine	300.00	62.50

BRITISH AFRICA

Robson Lowe, London, England. Sale of Dec. 18, 1984.
(Prices in British pounds)

Basutoland

1935 Jubilee, 1d., 2d., 3d. and 6d. die proofs of the frames and country name, each with 2 mm. margins and partly affixed to piece of paper (122 x 167 mm.) marked "Appd for Dies 22/12". Very rare	£2,250	1944
1933 Issue		
Die proof of the head and oval background, in black on laid paper (25 x 28 mm.), dated "5-7-33" and endorsed in red (slight colour run) "used for the Basutoland stamp", pinhole just below oval	£200	226
½d. to 10/-, the set of ten die proofs in black on wove paper (each approx. 30 x 44 mm.) each dated "9.8.33", endorsed "Cancelled/RECORD PROOF/15/8/38" and with small security puncture through right value tablet, all with varying degrees of faults but a very rare set	£1,750	1944



Northern Rhodesia

1953 ½d.-9d. head and oval background, die proof in black on wove paper (22 x 28 mm.) numbered "19778" and endorsed "NORTHERN RHODESIA", tiny corner crease, rare	£125	216
— 1/- -20/-, a somewhat similar lot (24 x 29 mm.) numbered "19790", a trifle soiled.	£175	280



1924 2d. die proof in black on wove paper (34 x 32 mm.) for envelope, endorsed at upper left “NO DIE” and a further small endorsement at lower left in red ink, very rare	£150	237
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Rhodesia

1910-13 Double Heads

Die Proofs

½d. in black on wove paper (39 x 31 mm.), marked “4511” and crossed by two blue crayon strokes, some faults but very rare	£575	1080
3d. frame in black on wove paper (39 x 30 mm.), marked “4509” and crossed by two blue crayon strokes, some faults but very rare	£500	1188
5/- frame in black on wove paper (39 x 31 mm.), marked “4521” and crossed by two blue crayon strokes with reversed “2” in red alongside, some faults but very rare	£650	756

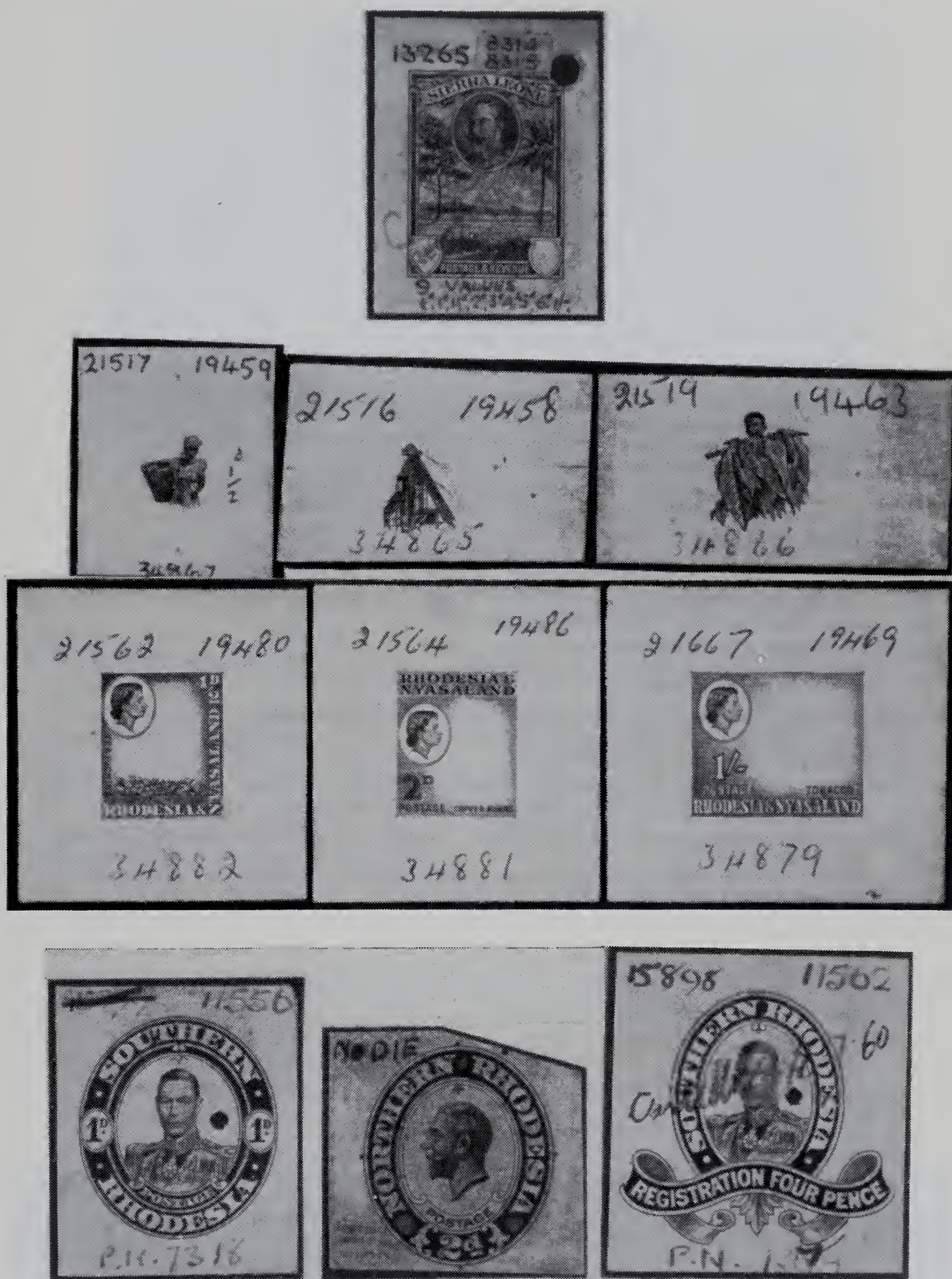


Rhodesia and Nyasaland

1954 ½d. to £1, imperforate proofs in the issued color on gummed paper, the ⅓d. to £1 with matching proofs of the heads; each with small security puncture, fine unmounted mint	£160	172
1959 Definitive Issue		
½d die proofs in black on wove paper of the frame (44 x 47 mm.) and the vignette (27 x 31 mm.) endorsed “½d” alongside, both marked with three reference numbers	£250	280
1d., a somewhat similar lot, both a little soiled	£250	280
2d., a somewhat similar lot, both a little soiled/stained, the vignette with two light creases.	£250	345
1/-, a similar lot, both a little soiled	£250	291

Sierra Leone

1932 ½d. to 1/- design, master die proof in black on wove paper (30 x 39 mm.) lightly crossed in red ink “Cancelled/RECORD PROOF/1.11.33?” with values to be printed at foot, security puncture at upper right just touches design, very rare	£175	167
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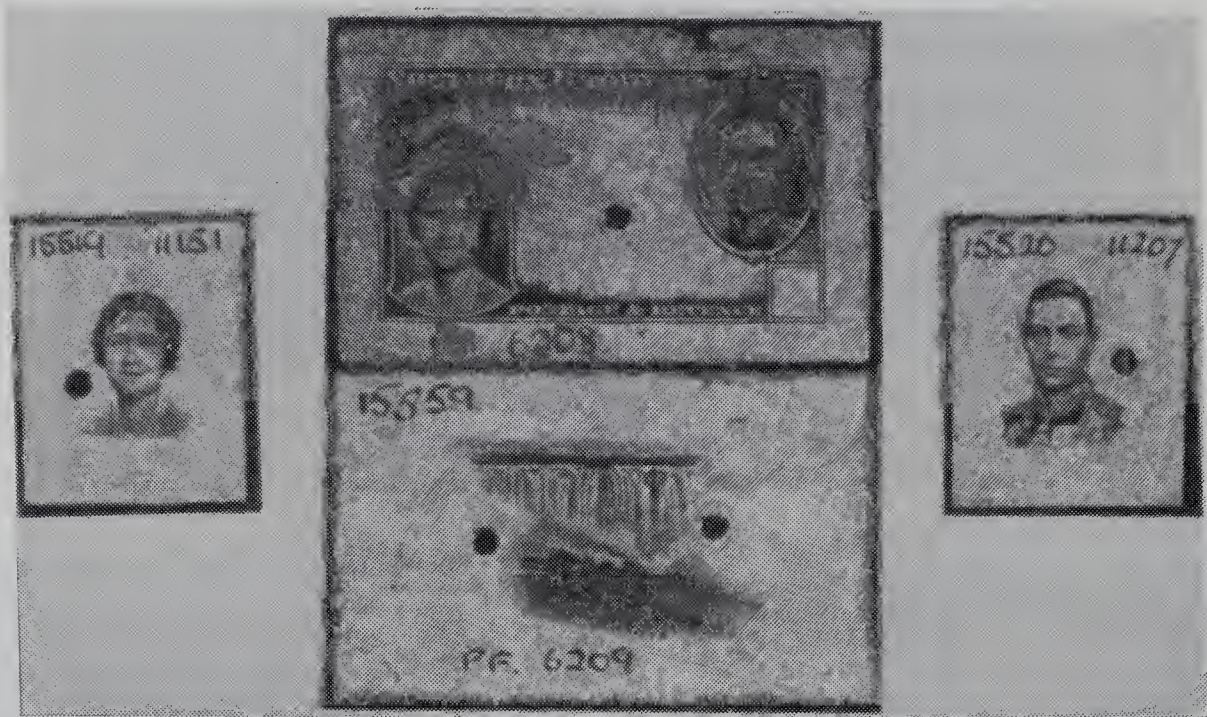


Southern Rhodesia

1937 Coronation, master die proof of the frame with blank value table, die proofs of the 1d. to 6d. without vignettes, the vignette and the two heads (both without background) all in black on wove paper, all but the two head proofs lightly endorsed in red ink "Cancelled 19/1/40", all with small security puncture, some defects and other faults but a rare assembly (8) ...

£650

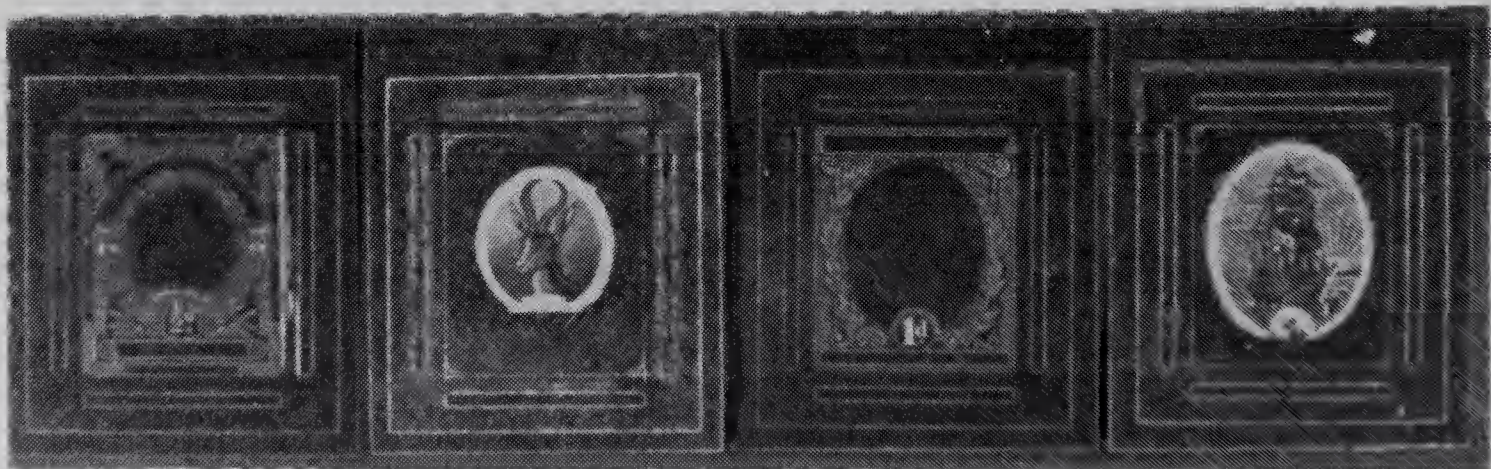
540



1947 (April) Royal Visit ½d. and 1d., die proofs of both the frames and vignettes, all in black on wove paper, all endorsed with three numbers, the vignettes of both values with faults but a rare quartet	£600	540
1953 Rhodes Exhibition 6d., master die proof with country name tablet blank in black on wove paper (38 x 37 mm.), endorsed with two numbers, small fault at right, very rare	£300	388
— complete die proof in black on wove paper (44 x 36 mm.) endorsed with three numbers, rather thinned and small corner fault, nevertheless very rare	£225	135
1937 1d. die proof in black on wove paper (32 x 38 mm.) for envelope, with three reference numbers and small security puncture, very rare	£200	183
1937 4d. die proof, a rather similar lot (39 x 42 mm.) for registered envelope, further endorsed in red biro “Cancelled 18.7.60”, very rare	£200	226

South Africa

1926 ½d. master die proofs of the frame and vignette with uncleared surrounds each in black on wove paper (33 x 40 mm.)	£450	1404
— 1d., a similar lot	£450	1512





PRIVATELY PRINTED STATUE OF LIBERTY CARD AVAILABLE

Victor and Janet Garske of Birmingham, Michigan, are celebrating the 100th anniversary of the Statue of Liberty in a special way. They have arranged with the American Bank Note Company to produce a souvenir card of the spectacular symbol of freedom, using a plate from the company's archives. It is the only privately printed engraved Statute of Liberty card known to be available at this time.

For the Garskes, who were long-time residents of New York City, the project was a labor of love. In 1983, Victor and Janet contacted the American Bank Note Company, the country's most prestigious printer of stock certificates, bonds, foreign currencies, and stamps, with the thought of producing a souvenir for distribution to relatives and personal friends for the centennial of the statue. The result is a stunning card of fine detail produced on an intaglio press.

The Statue of Liberty was created by French sculptor Frederic Auguste Bartholdi, who titled his monumental work "Liberty Enlightening the World."

The 300 copper pieces that comprise the outer shell of the statue, as well as the central iron support structure designed by Alexandre Gustave Eiffel, arrived in New York City packed in 214 crates on June 15, 1885. Dedication took place October 28, 1886.

The vignette on the souvenir card shows Bartholdi's statue in New York harbor surrounded by sailing ships and steam vessels of the day. Also visible is the Battery of Manhattan Island and, in the right background, the Brooklyn Bridge, which had been completed in 1883.

The card measures 5" x 7", and is printed in black ink on white stock. The Garskes are selling the surplus from the printing. They are available for \$3.00 each, or two for \$5.00, including handling and postage.

Orders should be addressed to 1094 Worthington Drive, Birmingham, MI 48009.

Secretary's Report

by DAVID E. McGUIRE, *Secretary*
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1612 Huffer, Everett R.	922 Hunter, Cornell C.
1363 Levinson, Sidney A.	1433 Lopez, Frederick W.
1635 Meyer, William B., Jr.	1487 Mulé, Joseph, Jr.
1441 Oakes, Dean	1224 Oster, Daniel
1514 Pipito, Feori F.	1555 Sheaff, Richard
1145 Soltz, Sidney A.	1341 Ward, Mr. R. U.
1263 Yohn, Chalmers M.	1315 Yollis, Irv.

Change of Address

1622 Minarsky, George, to 1986 Queen St. East, #200, Toronto, Ont. M4L 1J2, Canada
1632 Fazzari, F.M., to P.O. Box 66555, Washington, D.C. 20035
1544 Grill, Fred B., to 370 Lexington Avenue, Room 2215, New York, New York 10017
1023 Diamond, J. Leonard, to 3301 Flamingo Dr., Miami Beach, Florida 33140
1089 Wunderlich, Rudolf G. to 620 No. Michigan Avenue, Chicago, Illinois 60611
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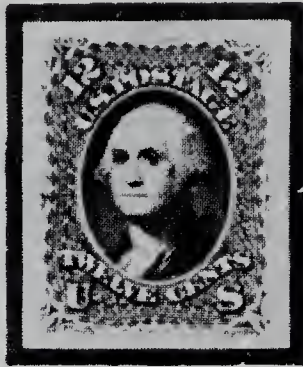
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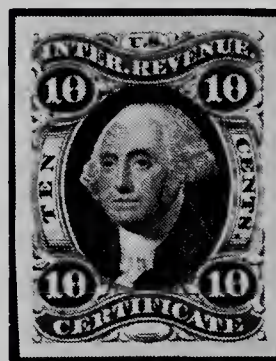
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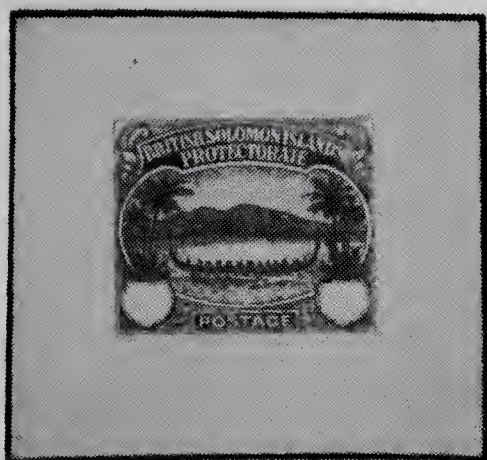
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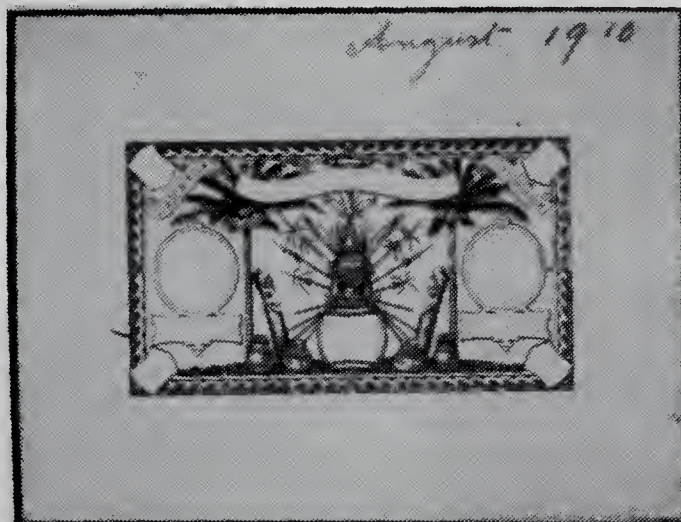
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